

HISTORICAL DICTIONARY *of*

MIDDLE EASTERN CINEMA



TERRI GINSBERG
CHRIS LIPPARD

SECOND
EDITION

HID

HISTORICAL DICTIONARY

The historical dictionaries present essential information on a broad range of subjects, including American and world history, art, business, cities, countries, cultures, customs, film, global conflicts, international relations, literature, music, philosophy, religion, sports, and theater. Written by experts, all contain highly informative introductory essays of the topic and detailed chronologies that, in some cases, cover vast historical time periods but still manage to heavily feature more recent events.

Brief A–Z entries describe the main people, events, politics, social issues, institutions, and policies that make the topic unique, and entries are cross-referenced for ease of browsing. Extensive bibliographies are divided into several general subject areas, providing excellent access points for students, researchers, and anyone wanting to know more. Additionally, maps, photographs, and appendixes of supplemental information aid high school and college students doing term papers or introductory research projects. In short, the historical dictionaries are the perfect starting point for anyone looking to research in these fields.

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Historical Dictionary of Middle Eastern Cinema

Second Edition

Terri Ginsberg
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Editor's Foreword

No region has faced more adversity over the past half century or so than the Middle East: foreign colonization, the struggle for liberation, often followed by coups d'état, revolutions, international and civil wars, repressive government, economic problems (though not for the oil producers), generational and gender conflicts, and more. To this must be added the “isms”: nationalism, socialism, neoliberal capitalism, orientalism, Islamism, and Zionism, as well as the more general bane of censorship. This is certainly not a conducive atmosphere for cinema to flourish . . . or is it? These challenges have compelled Middle Eastern directors, producers, actors, and others to try harder. In many cases, they have succeeded in overcoming all adversity and producing excellent films, and when that was not possible impressive documentaries in their respective countries and abroad. Knowing their own people better, they have produced works that overcome the encroachment of Hollywood and Bollywood and encourage nationals to think more seriously about their own societies. This could be the main strength of Middle Eastern cinema; it deals seriously with serious issues, although as elsewhere—and given the need for escapism—it also produces comedies, farces, adventure films, and even some relatively “naughty” films.

The authors of this now second edition of the *Historical Dictionary of Middle Eastern Cinema* have certainly done an exceptional job of exploring and explaining one of the least-known areas of cinema, but one that deserves to be known better. As in other books in this series, this book sets the scene with a chronology, one longer and more extensive than one might expect, and then an introduction, which is certainly more complex than most. But the bulk of the material is contained in a dictionary section full of informative entries on the various countries concerned and the composite regions; their directors, producers, and actors; dozens of the better films; most of the genres; and many of the themes, from exile to gender and sexuality. Other entries deal with significant political leaders and events, including the Arab–Israeli conflict, the Defeat, and the Iraq War, which have generated films. And mention is also made of film schools, festivals, and currents, such as New Realism and Third Cinema. In short, the field of cinema is studied from many different angles, and it would not be easy to find more in a smaller space. Finally, for those who want to learn more, there is a bibliography with further reading on cinema in the region and in each part as well. Nor should one forget the amazingly long filmography.

Considering that this volume covers 18 different national cinemas, it could not have been written as competently as has been done without the participation of a team of contributors, each specialized in certain aspects and countries, and two editors who coordinated the work and produced parts of the manuscript themselves. The contributors are Hend Alawadhi, Samirah Al-kassim, Farshad Aminian, Savaş Arslan, Sandra G. Carter, Patricia Caillé, Anne Ciecko, Gayatri Devi, Iman Hamam, Dale Hudson, Wissam Mouawad, Helga Tawil-Souri, Negar Taymoorzadeh, Mark R. Westmoreland, and Alia Yunis. The two editors, who both selected the various contributors and made contributions of their own, are Terri Ginsberg and Chris Lippard. This able and diligent team certainly deserves a vote of thanks for creating an essential reference tool for anyone interested in Middle Eastern cinema or the Middle East in general.

Jon Woronoff
Series Editor

Preface

This volume covers the production and exhibition of cinema in the Middle East and in exilic and diasporic communities whose heritage is from the region and whose films commonly reflect this background. Much of the Middle East consists of the Arab Muslim world, stretching from Morocco in North Africa (the Maghreb) to the United Arab Emirates (UAE) in the west and to Iraq in the east and northeast (both in southwest Asia, or the Mashreq). In addition, it includes the non-Arab states of Turkey and Iran, as well as the Jewish state of Israel. Although we include an entry on Afghanistan, this is largely in view of its interrelationship with Iran. Entries on the stateless peoples of the Western Sahara and Kurdistan are provided and contextualized in their interrelationships with Morocco and with Iran, Iraq, Syria, and Turkey, respectively, while the first stirrings of a revival of cinema in Sudan have prompted an entry on that country, partly in light of its relationship with Egypt. The history and current position of cinema in each of these countries and regions is different, and the cinema of the Middle East covers a remarkably diverse range of topics and aesthetic approaches. With minor exceptions, however, Middle Eastern films are some of the least known to audiences and scholars outside the region, their global distribution and exhibition being limited largely to international film festivals in major urban centers. In some instances—for example, Syria, where rarely more than three films per year are produced—they have hardly been seen. This is a pity, because the quality and breadth of much Middle Eastern cinema is undeniable.

We cannot expect a volume such as this to address fully all the implications raised by the geographical and political constraints of the above, but we do firmly believe that the second edition of the *Historical Dictionary of Middle Eastern Cinema* will provide a useful resource to support inquiry and analysis of the ways Middle Easterners have depicted themselves, their societies, and their histories on film. Although the volume does lend minor attention to North American and European depictions of the region and its peoples, which have often repeated the long tradition of orientalism that variously discredits or demeans its subject, this is not our emphasis: we assume that a majority of our readers will have encountered that “Middle East” in popular Hollywood films about the region, and perhaps in the Western media more broadly speaking. In fact, the Middle East is a part of the world that remains poorly understood, and we believe that examining the aesthetic quality and intellectual breadth of its cinema

can supply a powerful means toward helping change that. We have tried to emphasize, in the difficult process of deciding what to include, material that may be available to our readers; nevertheless, much Middle Eastern cinema is regrettably inaccessible, and we can only hope that publicizing such films will contribute to improving the likelihood of their future dissemination. Comprehensiveness is an impossible and, perhaps, undesirable goal, so we have endeavored to choose significant films, directors, performers, production agencies, exhibition venues, cinematic organizations, and pertinent historical and political figures, events, and sociocultural practices that, together, provide a representative image of Middle Eastern cinema.

Very broadly, two distinct, but frequently overlapping, categories of filmmaking are traceable throughout the entries: industrial and auteurist. In the former, the dominant determinant of style and subject is the system of relations and conditions of production, both local and international; in the latter, it is the individual—or independent collective—working within or against that system and its transnational parameters. In most Middle Eastern countries, both categories of filmmaking have, at least periodically, existed simultaneously. Perhaps paradoxically, the films most widely available and seen in some of these countries—Turkey, Iran, Egypt, and Israel, for instance—are those least likely to be distributed to foreign audiences—and probably the least geared to their tastes. It has been argued, on one hand, that such industry genre films, meant to attract large domestic audiences in their countries of origin and typically screened less frequently outside them, are more “true” to their particular national cultures than are films distributed largely internationally (auteur or festival cinema). For Middle East cultural critic Walter Armbrust, for example, art cinema funding and the pull of Western(ized) film festival exhibition venues serve to disguise the cultural richness of the popular Egyptian cinema. Roy Armes, on the other hand, argues that the rejection or transformative revision of genre cinema provides the best evidence of national-cultural “authenticity.” This debate reflects the important work of Cuban theorist and filmmaker Julio García Espinosa, whose writings address the nature and character of the films that might be made in Cuba following the revolution. García Espinosa establishes a distinction between a popular cinema that emanates from and articulates the people’s concerns and a mass cinema that is a commodified product drawing on stereotypes and aiming at a presumed lowest common denominator ultimately remote from those concerns. Armbrust is inclined to see the potential for studio-based genre cinema to push away from the latter toward the former; Armes less so.

With these debates in mind, we have developed a historical dictionary that includes a larger proportion of entries regarding the popular industry cinemas of Egypt and Turkey (Yeşilçam) than regarding those countries' independent cinemas; such commercial, if occasionally "quality" or auteur, products constitute these countries' more significant cinematic contributions nationally and regionally, and while therefore canonically central, have received limited exposure beyond the Middle East. However, the volume also includes a larger proportion of entries regarding the independent cinemas of Iran, Lebanon, and Israel than regarding the industry cinemas in those countries; these auteur and independent works also constitute, we postulate, their countries' more significant cinematic contributions, but they have frequently received more attention internationally than at home—due both to exilic and diasporic filmmaking conditions and to political restrictions involving censorship. In this second edition, nevertheless, we have included additional entries on the commercial cinemas of Lebanon and Iran, on state-funded cinema in Israel, and on independent cinema in Egypt, both in an effort to redress historical gaps in the earlier volume and to reflect, in hindsight, the reemergence of earlier directions and practices under new circumstances. The relative importance of Palestinian cinema to its national liberation struggle is duly represented, as is the predominance of art cinema production in the Maghreb, notwithstanding, indeed in light of, the continued necessity of European funding—although we also acknowledge the recent trend toward locally funded productions, often genre films, in Tunisia and Morocco. The quite different structural constraints of the Syrian and Iraqi cinemas, and the difficult, transnational mixture of industry and auteur production, albeit some of it emergent and some of it derailed, in Iraq, Jordan, and the Gulf states, including Saudi Arabia, the UAE, Bahrain, Kuwait, and Yemen, are represented, as is the phenomenon of exilic-diasporic, minority, and women's filmmaking connected to each and every Middle Eastern country. We also cover the range of cinematic modes, from documentary to fiction, representational to animation, generic to experimental, mainstream to avant-garde, and entertainment to propaganda, and the variety of exhibition practices, including the demise of many traditional cinemas, the growth of shopping mall screens, and the rise—and in some cases fall—of film festivals in the Middle East and Middle East-themed film festivals internationally. These entries are supplemented by those on general concepts (colonialism, pan-Arabism, transnationalism), historical events (the Arab Uprisings, Iranian Revolution, Lebanese Civil Wars, *Nakba*), political figures (Arafat, Khomeini, Nasser), and, of course, the pertinent countries and regions themselves.

It is always difficult to know what the future holds in cinema: at the end of the Cold War, there were many predictions for its worldwide demise; they have proven unwarranted. As certain national cinemas flourish and others struggle (for example, the current tendencies in Morocco and Algeria, respectively), centers of interest, innovation, and development in the cinemas of the Middle East will undoubtedly change. If national cinemas are able to resist Hollywood penetration and to attract substantial domestic audiences, as is currently happening, for example, in Turkey, then local and national concerns may be explored in greater depth and breadth; on the other hand, today's interlinked global world, now epitomized in the Middle East by the Gulf states, surely conditions the likelihood that all new cinema produced in the region will be consequent upon and reflective of transnational issues and concerns, whether such cinema be commercial or independent in origin. Cultural analysis of these cinemas, meanwhile, starting from sociological and anthropological bases (the work of Armbrust on Egypt and Kevin Dwyer on the Maghreb), as well as those trained primarily in film (Viola Shafik, Hamid Naficy, Ella Shohat, and many others), should grow under the influence of younger and lesser-known scholars, including those who have participated in the production of this volume. The latter are Samirah Alkassim (Palestine, Syria), Farshad Aminian (Iran), Savaş Arslan (Turkey), Patricia Caillé (Maghreb), Sandra G. Carter (Maghreb), Anne Ciecko (Jordan, Gulf states, Yemen), Gayatri Devi (Iran, Palestine), Iman Hamam (Egypt), Dale Hudson (Jordan, Gulf states, Yemen), Wissam Mouawad (Lebanon), Helga Tawil-Souri (Palestine), Negar Taymoorzadeh (Iran, Kurdistan, Turkey), Mark R. Westmoreland (Lebanon), and Alia Yunis (Jordan, Gulf states, Yemen). We thank them for contributing their expertise in the various cinemas of the Middle East. We ourselves have contributed the general entries and additional material, as well as entries on the following: Egypt, Iraq, Israel, Lebanon, Maghreb, Palestine, Syria (Terri Ginsberg); Egypt, Iran, Lebanon, Maghreb (Chris Lippard).

Several of us first met through the activities of the Middle East Caucus of the Society for Cinema and Media Studies, and we wish to thank the successive chairs of that group who have devoted their time and energies to keeping the caucus active and encouraging critical scholarly discussion about the cinemas of the Middle East. In addition, we extend our appreciation to the following people who have helped us by reading draft entries, contributing information, or facilitating connections: Leonardo Alishan, Alia Arasoughly, Nirit Ben-Ari, Kay Dickinson, Mushira Eid, Fouad El-koury, Kristen Fitzpatrick (formerly at Women Make Movies), Suzanne Gauch, Hadi Gharabaghi, Emma Hedditch at Cinenova, Tareq Ismael, Lina Khatib, Robert Lang, Peter Limbrick, Laura Marks, Rashid Masharawi, Touraj Noroozi, Darby Orcutt, Abdel Salem Shehada, Peter Sluglett,

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January 2020

Reader's Note

The Historical Dictionary of Middle Eastern Cinema is arranged alphabetically, with text in bold indicating cross-references to other entries, both within and beyond specific national-geographical boundaries, thus mirroring the national, transnational, and international origins and breadth, and the structural parameters and contradictions, of the subject. Included in addition to the alphabetized entries are a chronology of significant events marking the approximate 110-year history of Middle Eastern cinema; a filmography of titles referenced throughout these pages; a bibliography of useful scholarly texts and reviews—arranged by region and country—that inform the material, thinking, and research contained in this volume; and a list of acronyms and abbreviations for the numerous organizations and agencies also referenced.

Insofar as the great majority of the films discussed in this volume hail from the Middle East, they have been produced in languages other than English. Many are in Arabic, a language that varies considerably across the region, while the Iranian and Turkish films are in the national languages, Persian (or Farsi) and Turkish, respectively. Most Israeli films are in Hebrew, while some films from Lebanon and the Maghreb are in French, as are most of the diasporic films referred to collectively as *beur* cinema. Similarly, films of the Turkish diaspora are frequently produced in German. Other languages heard in Middle Eastern cinema that are not associated with particular states are Kurdish and Berber/Tamazight.

English transliterations of film titles and the names of individuals in those covered languages which do not use the Roman alphabet (namely, Arabic, Persian, Hebrew, Kurdish, and Tamazight) vary considerably. Whereas all film titles are listed in the entries to this historical dictionary in their English translations, the filmography also supplies those titles in transliteration. In choosing which transliteration systems to adopt, we have tried to adhere as closely and consistently as possible to the most commonly utilized spellings and translations in scholarly texts and in regional and dialectical contexts. Thus, we have, for instance, generally tried to follow Egyptian vernacular usage in the transliterations of Arabic titles from that country, and the Levantine vernacular usage in the transliterations of Arabic titles from Palestine. The glottal stop signified by the *hamza* is indicated with a diacritical ' ; and by the *ayn* with a ' . Maghrebi film titles in Arabic are transliterated according to their preponderant Francophone spellings. The filmography lists all non-

English-language films in alphabetical order according to the most commonly used English title, with non-English (and alternative English-language) titles in parentheses.

The Arabic definite article markers, *el-* (mostly Egyptian figures) and *al-*, are common, and the entries for individuals whose names begin with them should be sought under those markers. Thus, the famous Egyptian comic Naguib El-Rihani is to be found under *E* rather than *R*.

Often a key non-English word used in the text of an entry (e.g., *hijab*) will appear first in italics, transliterated when appropriate, and followed by the English translation parenthesized and in quotation marks. Subsequently in that entry, only the non-English word or transliteration will be used. If a non-English word has acquired common usage in Anglophone contexts (e.g., *Nakba*), it will appear in the entry first in italics, while subsequently the italics will be dropped. In other instances, non-English words simply follow their English translations, italicized and in parentheses. Non-English names of organizations and agencies are not differentiated with italics, and, excepting entry titles, their translations are only to be found in the Acronyms and Abbreviations section.

Acronyms and Abbreviations

ADFF	Abu Dhabi Film Festival
AFD	Arab Film Distribution
AIF	Arab Image Foundation
AIOC	Anglo-Iranian Oil Company
ARAMCO	Arabian American Oil Company
BBC	British Broadcasting Corporation
BMC	Bethlehem Media Center
CAAIC	Centre Algérien pour l'Art et l'Industrie Cinématographiques / Algerian Center for Cinematic Art and Industry
CCM	Centre Cinématographique Marocain / Center for Moroccan Cinema
CNC	Centre National du Cinéma / National Cinema Center
CNN	Cable News Network
CZA	Central Zionist Archive
DFI	Doha Film Institute
DSC	Dubai Studio City
EFC	Emirates Film Competition
ENADEC	Entreprise Nationale de Distribution et d'Exploitation Cinématographiques / National Company for Cinematic Distribution and Exhibition
ENAPROC	Entreprise Nationale de Production Cinématographique / National Company for Cinematic Production
FCF	Farabi Cinema Foundation
FÉMIS	Fondation Européenne pour les Métiers de l'Image et du Son / European Foundation for Image and Sound Professionals
FESPACO	Pan-African Film and Television Festival of Ouagadougou
FIPRESCI	International Critics Prize (Cannes Film Festival, France)
FLN	Front de Libération Nationale / National Liberation Front
FNCM	Fédération Nationale des Ciné-Clubs du Maroc

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FRG	Federal Republic of Germany / Bundesrepublik Deutschland
FTCC	Fédération Tunisienne des Ciné-Clubs / Tunisian Federation of Cinema-Clubs
GCC	Gulf Cooperation Council
GOCT	General Organization of Cinema and Theater
ICB	International Center of Bethlehem (Dar Annadwa Addawliyya)
IDF	Israel Defense Forces
IIDCYA	Institute for the Intellectual Development of Children and Young Adults (Kanoon)
INC	Institut National du Cinéma / National Institute of Cinema
IPC	Iraq Petroleum Company
IRDFA	Iranian Documentary Filmmakers Association
IRIB	Islamic Republic of Iran Broadcasting
ISM	International Solidarity Movement
JCC	Journées Cinématographiques de Carthage / Carthage Film Festival
JNF	Jewish National Fund
KOC	Kuwait Oil Company
KSA	Kingdom of Saudi Arabia
LMN	Lebanese National Movement
MCIG	Ministry of Culture and Islamic Guidance
MENA	Middle East and North Africa
MESA	Middle East Studies Association
MFH	Makhmalbaf Film House
NFCT	New (Israeli) Fund for Cinema and Television
NFO	National Film Organization
NIFS	National Iranian Film Society
NIOC	National Iranian Oil Company
NYU	New York University
OAA	Office des Actualités Algériennes / Office of Algerian Documentaries

ONCIC	Office National pour le Commerce et l'Industrie Cinématographiques / Office for Cinematic Commerce and Industry
OPTs	Occupied Palestinian Territories
PA	Palestinian Authority
PAV	Palestinian Audio-Visual Programme
PFF	Palestinian Film Foundation; Palestine Foundation Fund
PFU	Palestine Film Fund
PKK	Partiya Karkerên Kurdistan / Kurdistan Workers Party
PLO	Palestine Liberation Organization
RFC	Royal Film Commission
RSICA	Red Sea Institute for the Cinematic Arts
RTA	Radiodiffusion Télévision Algérienne
SADR	Sahrawi Arab Democratic Republic
SATPEC	Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques / Tunisian Society for Cinematic Production and Expansion
SAVAK	Sazeman-e Ettela'at Va Amniyat-e Keshvar / National Intelligence and Security Organization
SCMS	Society for Cinema and Media Studies
SFP	Société Française de Production / French Production Society
SOAS	School of Oriental and African Studies
TF1	Télévision Française 1
UAE	United Arab Emirates
UAR	United Arab Republic
UCLA	University of California, Los Angeles
UN	United Nations
UNESCO	United Nations Education, Scientific, and Cultural Organization
USC	University of Southern California
VGIK	Vserossiiskii Gosudarstvennyi Institut Kinematografi / Russian State Institute of Cinematography

Chronology

1896 Egypt: The first Lumière screenings take place in the Bourse Tousson Pasha and the Zawani cafe (Alexandria) and in the Hamam Schneider (Cairo).

1897 Tunisia: The first North African film screenings of Lumière films are held in Tunis, facilitated by Albert Samama Chikly.

1896 Turkey: The first film exhibitions in Turkey are held in Istanbul, capital of the Ottoman Empire.

1900 Iran: Iranian cinema may be said to begin with the filming of Muzaffar Shah's trip to Ostend, Belgium, in 1900, as recorded on a newly purchased camera by court photographer Mirza Ebrahim Khan Akkasbashi.

1901 Israel: The Jewish National Fund (JNF) is founded to raise money for the establishment and maintenance of a Jewish state in the Levant; it supports the production of newsreels and documentaries to propagate that agenda.

1905–1911 Iran: The Qajar dynasty crumbles in the face of the Constitutional Revolution.

1908 Tunisia: Albert Samama Chikly opens the first cinema in the Maghreb, in Tunis.

1911 Turkey: The Manaki(a) brothers, both Ottoman citizens, film Sultan Reşat Mehmet V's visit to Salonica and Bitola.

1914 Turkey: World War I begins in Europe, taking on a Middle Eastern dimension when the Ottoman Empire joins Germany. Fuat Uzkınay films the first purported Turkish film, *The Demolition of the Russian Monument in Hagia Stephanos*.

1916 The Sykes–Picot Agreement is signed, dividing much of the Middle East between British and French spheres of influence.

1917 February–October: Russian revolution begins. **Egypt:** The Italo-Egyptian Cinematographic Company is established by photographer Umberto Doris and others; their films are unsuccessful. **Palestine:** The Balfour Declaration is drafted by the English government. **Turkey:** The first two Turkish features are shot by Sedat Simavi, *Claw* and *Spy*.

1918 World War I ends, marking a shift in power relations between the Middle East and Europe.

1919 The Paris Peace Conference takes place; the Versailles Peace Treaty is signed.

1920 Israel: The Palestine Foundation Fund (PFF) is established in England to raise money for the establishment and maintenance of a Jewish state in the Levant; it supports the production of documentary films and newsreels propagating that agenda. **Lebanon/Syria:** The French Mandate over Lebanon and Syria is established. **Palestine:** The British Mandate over Palestine is initiated.

1922 Tunisia: The first preindependence indigenous North African film, *Zohra*, directed by Albert Samama Chikly, is released. **Turkey:** Muhsin Ertuğrul begins making films for the newly founded private studio Kemal Film.

1923 Palestine: The British Mandate over Palestine is implemented. **Turkey:** The Republic of Turkey is established after the Great War of Independence (1919–1922).

1924 Iran/Turkey: The U.S. documentary *Grass* is shot in Iran and, partially, in Turkey.

1925 Egypt: The Misr Theatre and Cinema Company is established by Misr Bank.

1926 Iran: Reza Shah ascends the Pahlavi throne. **Lebanon:** Lebanon is annexed from Greater Syria but remains under the French Mandate.

1927 Egypt: Aziza Amir, a stage actress, sets up a company with Turkish writer Wadad Orfi, and in the same year they produce and codirect *Layla* with Stephane Rosti; Amir is thus the first Egyptian (and Arab) woman to have produced and directed a film.

1928 Turkey: İpek Film, a major production studio and dubbing facility, is founded.

1929 Lebanon: *The Adventures of Elias Mabrouk*, directed by Italian Jordano Pidutti, becomes the first silent film shot in Lebanon.

1930 Egypt: *Zeinab* (Mohammad Karim) is the country's first full-length feature. **Iran:** *Abi and Rabi* (Oganian) becomes the first Iranian feature.

1931 Bahrain: The country becomes the first among the Arab states to discover oil. **Lebanon:** *The Adventures of Abu Abed*, directed by Jordano Pidutti, becomes the first film made with Lebanese funding.

1932 Iraq: Iraqi independence is granted. **Israel:** Natan Axelrod and Chaim Halachmi codirect the first Zionist feature, *Oded the Wanderer*.

1933 Lebanon: The Lumnar Film Company is established with financing from the Lebanese matriarch Herta Gargour. *In the Ruins of Baalbek*, directed by Julio De Luca and Karam Boustany and produced by Lumnar, is the first film produced entirely in an Arab country and to feature the Lebanese dialect.

1934 Egypt: *The White Rose* (Mohammad Karim) introduces music star Mohamed Abdel Wahab to the screen. **Iran:** The first Persian-language feature, *The Lor Girl*, is made in India by Ardeshir Irani and Abdolhossein Sepanta.

1936 Egypt: Umm Kulthum, the Arab world's most famous singer, appears in the first of her six films, *Wedad* (Ahmed Badrakhan).

1936–1939 Palestine: The Arab Revolt takes place in the Levant.

1937 Tunisia: The first Arabic feature, *The Fool of Kairouan*, directed by Jean-Andre Kreuzy, is released.

1939 Egypt: *Determination* (Kamal Selim), considered the country's first realist film, is released. **Maghreb:** World War II begins as Germany invades Poland; the war will take on a Middle Eastern dimension when Germany invades North Africa. **Syria:** Vichy France takes control of the country.

1941 Iran: Reza Shah abdicates under pressure from the Allied forces, and his son accedes to power. **Syria:** Syrian independence is initiated.

1943 Lebanon: Independence from France is granted. *The Rose Seller*, directed by Ali al-Ariss, becomes the first postindependence Lebanese film but contains dialogue in the Egyptian vernacular (Cairene). **Turkey:** The first fully dubbed or postsynchronized Turkish film, *Troubled Spring* (Faruk Kenç), is made.

1944 Morocco: The Centre Cinématographique Marocain (CCM) is established to produce Moroccan films.

1945 World War II ends as Japan surrenders to the Allied forces. **Algeria:** Rise of the Algerian Workers Movement.

1946 Maghreb: Studios Africa is founded by France to produce documentaries in its African colonies. **Syria:** Syrian independence is granted.

1947 Israel/Palestine: 29 November: United Nations General Assembly Resolution 181 (the "Partition Plan").

1948 Iran: Esmail Kushan founds the Mitra film company, beginning the production of the first domestic sound films. **Iraq:** The first Iraqi film, *Alia and Issam*, is released. **Israel/Palestine: 14 May:** The state of Israel is declared. **15 May:** End of British Mandate Palestine; war breaks out in the Levant; *Nakba* ensues. The PFF becomes the United Israel Appeal. **Turkey:** A decrease in the municipal entertainment tax on ticket revenues from domestic films leads to a gradual increase in the production of domestic films. The first domestic film competition is organized.

1949 Israel: The Israeli Motion Picture Studios are opened in Herzliyah. **Tunisia:** The Fédération Tunisienne des Ciné-Clubs (FTCC) is created, launching a *cinémathèque* movement in Tunisia.

1950 Egypt: Youssef Chahine's career as a director begins with *Daddy Amin*.

1952 Egypt: The Free Officers coup overthrows the monarchy; the Ministry of National Culture and Guidance is founded. **Israel:** The Geza Film Studios are opened in Givatayim, later to become the Berkey-Humphries Studio. **Lebanon:** Studio Haroun and Studio Al-Arz are the first fully equipped film studios opened in Lebanon. **Turkey:** The earliest recognized Yeşilçam films are shot by Lütfi Ö. Akad, Muharrem Gürses, and others.

1953 Iran: Mohammad Mosaddeq, who had nationalized the oil industry and begun to limit the shah's powers, is overthrown by a CIA-engineered coup. **Turkey:** Muhsin Ertuğrul's last film, but Turkey's first color film, *Carpenter Weaving Girl*, is made.

1954 Algeria: The Algerian War against French colonial forces begins. **Israel:** The Bill for the Promotion of Israeli Films, a state funding vehicle, is passed. **Tunisia:** A film society, Al Ahd el Jadid, takes over Studios Africa's Tunisian arm, Actualités Tunisiennes.

1956 Egypt/Israel: 29 October: Israel attacks Egypt during the Suez Crisis. **Lebanon:** Baalbek Studios is founded by Badih Boulos and will become one of the Middle East's premier film studios during the 1960s. **Maghreb: 2 March:** Morocco is granted independence from France. **20 March:** Tunisia is granted independence from France. **7 April:** Spain relinquishes its territories in Morocco. Algerian student strike begins subsequently in France and Algeria. **Sudan:** The Sudanese Film Production Center is established by President Ismail Ali Azhari.

1957 Jordan: *Struggle in Jarash*, directed by Wassif Sheik Yassin, becomes the first film from Jordan. **Lebanon:** George Nasser's *Where To?* becomes the first Lebanese film featured at the Cannes Film Festival. **Tunisia:** Société

Anonyme Tunisienne des Production et d'Expansion Cinématographiques (SATPEC) is established to administer film production, distribution, importation, and exhibition in Tunisia.

1958 Egypt: *Cairo Station* (Youssef Chahine) is released, starring the director, and quickly becomes a touchstone for cinematic realism in the country. **Egypt/Syria:** The United Arab Republic (UAR) is established. **Iran:** *South of the City* (Farrokh Ghaffari), a precursor to the New Wave films to come, marks a deromanticizing of poor urban life and is banned in Iran. **Iraq:** The Republic of Iraq is established. **Kuwait:** Cinema Al-Hamra and Cinema Al-Firdaws become the first film theaters to open in the Gulf region. **Lebanon:** The first Lebanese Civil War breaks out between Christian nationalists and pan-Arab secularists.

1959 Egypt: The Higher Cinema Institute, a training center, is established in Cairo; *The Nightingale's Prayer*, the most famous of the collaborations between director Henri Barakat and star Faten Hamama, is released. **Iraq:** The General Organization of Cinema and Television (GOCT) is founded.

1960 Turkey: The 1960 military intervention changes the course of social and political life in Turkey, as Yeşilçam filmmaking undergoes growth and development.

1961 Algeria: 17 October: French police kill 200 Algerian demonstrators in Paris, as depicted in *Living in Paradise* (1998). **Iran:** The Institute for the Intellectual Development of Children and Young Adults (IIDCYA), or Kanoon, is founded. **Morocco:** Hassan II becomes king, thus beginning the repressive “Years of Lead” that included much film censorship. **Turkey:** The “high” Yeşilçam era begins with the production of 113 films in one year.

1962 Algeria: 5 July: Independence from French colonialism is achieved. The Radio Télévision Algérienne (RTA) is established to train film professionals and fund state coproductions. **Iran:** *The House Is Black*, Forough Farrokhzad's highly influential documentary, set in a Tabriz leper colony, appears. **Lebanon: October:** The first of three annual Round Table Conferences on Arab Cinema and Culture is held in Beirut, under the auspices of UNESCO, to assess the state of cinema in the Arab region.

1963 Algeria: The Office des Actualités Algériennes (OAA) is established as a newsreel production organization. **Egypt:** Nationalization of the Egyptian film industry takes many people by surprise. It leads to the production of a number of quality films by the public sector, which is, however, effectively bankrupt by 1970. The situation compels many Egyptian filmmakers and actors to relocate film production to Lebanon.

1964 Lebanon: The National Center for Cinema and Television is established by the government. **Palestine:** The Palestine Liberation Organization (PLO) is formed. **Tunisia:** The Festival International du Film Non Professionnel de Kelibia is founded to exhibit works by amateur North African filmmakers. **Turkey:** Metin Erksan's *Dry Summer* (1963) wins the Golden Bear at the Berlin Film Festival. The flagship festival of Turkish domestic cinema, Antalya Golden Orange Film Festival, is launched.

1965 Lebanon: UNESCO establishes the Arab Cinema Liaison Center in Beirut.

1966 Algeria: Gillo Pontecorvo's landmark film about the Algerian War, *The Battle of Algiers*, is released. **Iraq:** The first Baghdad Film Festival is held. **Tunisia:** Gammarth Studios are established as part of SATPEC. The Carthage Film Festival is founded by Tahar Cheriaa.

1967 Algeria: The Centre National du Cinéma (CNC) and the Institut National Cinéma (INC) are dissolved into the Office National pour le Commerce et l'Industrie Cinématographiques (ONCIC) as the central agency for administering Algerian film production. **Bahrain:** The Bahrain Cinema Company is established. **Egypt/Israel/Jordan/Palestine/Syria: 5–10 June:** The Six-Day War takes place, marking the beginning of the expanded Israeli occupation. **Iran:** The International Festival of Films for Children and Young Adults is held for the first time.

1968 Egypt: Shadi Abdel-Salam's sole feature, *The Night of Counting the Years* (aka *The Mummy*), is released. **France: May:** Students and workers, including many from the North African diaspora, strike in France against oppression and exploitation under the conservative administration of Charles de Gaulle. **Iraq:** The Ba'ath Party comes to power. **Morocco:** *Conquer to Live*, codirected by Mohamed Abderrahman Tazi and Ahmed Mesnaoui, becomes the first postindependence Moroccan feature. **Palestine:** The Palestine Film Unit is established in Jordan. **Tunisia:** *The Dawn*, directed by Omar Khelifi, becomes the first postindependence Tunisian feature. **United Arab Emirates:** The Deira Cinema opens in Dubai, becoming the first film theater in the UAE.

1969 Algeria: ONCIC takes over film distribution and exhibition. **Iran:** The beginnings of the Iranian New Wave are signaled by the release of *The Cow* (Dariush Mehrjui) and *Qeysar* (Masud Kimiai); Abbas Kiarostami is instrumental in setting up the cinematic affairs department of the IIDCYA (Kanoon) and will make many of his short films and early features there over the following years. **Syria:** The National Film Organization (NFO) is founded.

1970 Egypt: Death of Nasser and succession of Anwar Sadat to the presidency. **Jordan/Palestine:** The events of Black September result in thousands of Palestinian deaths and lead to the expulsion of the PLO to Lebanon, where Palestinian Revolution Cinema blossoms.

1971 Bahrain: *Hamad and the Pirates: The Phantom Dhow*, directed by Roy Edward Disney, becomes the first narrative feature produced in Bahrain.

Iran: The lavish celebration of 2,500 years of monarchy in Iran is held at Persepolis, Cyrus the Great's ancient city, in an attempt to legitimate and glorify the shah's rule. **Kuwait:** *The Cruel Sea*, directed by Khalid M. Al Siddiq, becomes the first narrative feature produced in Kuwait. **Palestine:** The first Palestinian film, *With Our Souls, with Our Blood*, produced by the Palestine Film Unit, is released.

1972 Egypt: The immensely popular Souad Hosni vehicle *Watch Out for Zuzu* (Hassan El-Imam) is released. **Syria:** The first Damascus International Film Festival is held. **Turkey:** Yeşilçam peaks with an annual production of 300 films.

1973 Egypt/Israel/Palestine/Syria: 6 October: The Yom Kippur–Ramadan War begins.

1974 Algeria: The OAA is integrated into ONCIC. Algerian distributors boycott ONCIC to protest state control of distribution and exhibition. **Israel:** The Israel Film Archive is opened. **Syria:** The Damascus Cinema Club is founded.

1975 Algeria: The Algiers Charter on African Cinema is adopted at the Second Congress of the Fédération Panafricaine des Cinéastes (FEPACI). *Chronicle of the Years of Embers*, directed by Mohamed Lakhdar-Hamina, an epic film about the decades-long anticolonial struggle in Algeria, is released; it marks the most expensive and extravagant Algerian film to date and puts Algerian cinema on the international map. **Lebanon: 13 April:** The second Lebanese Civil War begins and will last 15 years, disrupting the “golden age” of Lebanese cinema. **Morocco/Western Sahara: November:** The Green March sees Moroccan troops and civilians enter the former Spanish Sahara, to claim the land as part of a Greater Morocco.

1976 Algeria: The release of *Omar Gatlatto*, directed by Merzak Allouache, marks a turning point in Algerian cinema from revolutionary *cinéma moujahid* to contemporary *cinéma djidid*. **Tunisia:** *Fatma 75*, directed by Selma Baccar, becomes the first Tunisian film directed by a woman.

1977 Iraq: The Iraqi film industry is nationalized by the Ba'ath government.

1978 Algeria: *The “Nouba” of the Women of the Chenoua*, directed by Assia Djebar, becomes the first Algerian film directed by a woman. **Israel/Lebanon: 14 March:** Israel invades southern Lebanon (Operation Litani).

1979 Iran: The shah is overthrown during the Iranian Revolution, and an Islamic government under the control of the Aytollah Ruhollah Khomeini is gradually instituted. **Israel:** The Fund for the Promotion of Israeli Quality Films, a revision of the Bill for the Promotion of Israeli Films, is established. Menachem Golan’s Cannon Films becomes the first genuinely transnational film production company.

1980 Iran/Iraq: The Iran–Iraq War begins, provoking a new genre of “sacred defense” war films in Iran. **Turkey:** The 12 September 1980 military intervention and the junta government of 1980–1983 slow the pace of domestic filmmaking and prevent the production of political and sex films.

1981 Egypt: Assassination of Anwar Sadat. He is succeeded as president by Hosni Mubarak.

1982 Iran: February: Inception of the Fajr International Film Festival. **June:** The Ministry of Culture and Islamic Guidance is given power to regulate cinema in Iran through a series of policies that attempt to ensure accordance with the Islamic Republic’s values, requiring all films made in the country to obtain a series of approvals at various stages of their production and all films shown in the country to receive an exhibition permit dictating when and where they may be screened. **Israel/Lebanon: 6 June:** Israel invades southern Lebanon (Operation Peace for Galilee). **16–18 September:** The Sabra and Shatila Massacre takes place in the named municipality and Palestinian refugee camp near Beirut. Israfest is founded to promote Israeli cinema in the United States. **Morocco:** *The Embers*, directed by Farida Bourquia, becomes the first Moroccan film directed by a woman. **Palestine:** The leadership of the PLO is exiled from Lebanon to Tunisia. **Turkey:** Şerif Gören’s *The Way* shares the award for best film at the Cannes Film Festival.

1983 Egypt: *The Bus Driver* (Atef El-Tayeb) is released. It is often credited as announcing the beginning of the New Realist movement, partially a response to Anwar Sadat’s *Infītah* (“Open Door” policy). **Iran:** The Farabi Cinema Foundation is established to oversee the film industry and later becomes instrumental in subtitling films for international festival screenings. **Israel:** The first Jerusalem International Film Festival is held.

1984 Maghreb: The Fonds Sud Cinéma is established by the French government to support the influence of Francophonie in the Global South. **Algeria:** Entreprise Nationale de Production Cinématographique (ENAPROC) and

Entreprise Nationale de Distribution et d'Exploitation Cinématographiques (ENADEC) succeed the ONCIC as the central agencies for administering the cinema sector.

1986 Iran: *The Runner* (Amir Naderi) and *Bashu, the Little Stranger* (Bahram Beyzai) signal a resurgence in Iranian cinema after the revolution, and begin its acknowledgment as one of the world's most important cinemas by international audiences and critics.

1987 Algeria: November: The Centre Algérien pour l'Art et l'Industrie Cinématographiques (CAAIC) replaces ENAPROC and ENADEC as the central agency for administering the cinema sector. RTA resources are regrouped into the Entreprise Nationale de Productions Audiovisuelles. **Palestine:** *Wedding in Galilee*, directed by Michel Khleifi, becomes the first Palestinian film shot within historic Palestine and backed by European funding.

9 December: The First Intifada erupts.

1988 Iran/Iraq: The Iran–Iraq War ends. **Israel:** The Berkey-Humphries Studio merges with the Israel Motion Picture Studios to form United Studios of Israel. **United Arab Emirates:** *The Wayfarer*, directed by Ali Al Abdul, becomes the UAE's first domestically produced feature film.

1989 Iran: *Where Is the Friend's House?* begins Abbas Kiarostami's so-called Koker Trilogy, which moves from humanist realism to pseudo-documentary and intensive self-reflexivity, while Mohsen Makhmalbaf's *Wedding of the Blessed* marks a decisive break from the Islamist themes of his earlier works. **June:** Ayatollah Khomeini dies. **Jordan:** The Abdul Hameed Shoman Foundation is established in Amman. **Lebanon:** A business mogul orchestrates the Taef Agreement, in which the Lebanese militias agree to end the civil war.

1990 Iraq/Kuwait: 2 August: Iraq invades Kuwait. **Turkey:** The first private television channel, Magic Box Inter Star 1, begins broadcasting, affecting the course of cinema in Turkey and soon putting an end to the Yeşilçam era, as numerous Turkish filmmakers will come to find work in television.

1991: Cold War ends. **Iran: February:** Rakshan Bani-Etemad wins the best director prize for her controversial *Nargess* at the Fajr International Film Festival. **Iraq: 17 January:** The United States invades Iraq, thus beginning the Gulf War. **Turkey:** A small output of 33 films, most of them not released theatrically, marks the end of the late Yeşilçam period and the shift from the popular Yeşilçam industry to the post-Yeşilçam period, or new cinema of Turkey, putting an end to the Yeşilçam era.

1992 Algeria: January: The success of the Islamic Salvation Front in the first round of national elections leads to an army intervention, the postponement of subsequent elections, and the beginning of a 10-year civil war. Investment in and production of cinema declines precipitously over this period. **Lebanon:** *The Tornado*, directed by Samir Habchi, becomes the first Lebanese post-Civil War film.

1993 Algeria: October: The cinema sector is privatized, and CAAIC funding is severely limited. **Israel/Palestine:** The New Israeli Fund for Film and Television is established. **13 September:** The Oslo Peace Accords are launched.

1994 Egypt: Naguib Mahfouz is stabbed in Cairo. **Tunisia:** SATPEC is dissolved.

1996 Palestine: The Cinema Production and Distribution Center is established by Rashid Masharawi in Ramallah. **Turkey:** The first hit of the new cinema of Turkey, *The Bandit* (Yavuz Turgul), is released, and domestic films once again find opportunities for theatrical release.

1997 Iran: May: Abbas Kiarostami's *Taste of Cherry* wins the Palme d'or, the Cannes Film Festival's highest honor. **August:** Mohammed Khatami, previously head of the Ministry of Culture and Islamic Guidance and a moderate force in Iranian politics, is elected president, leading to greater leniency in the imposition of restrictions on the cinema and the release of some previously banned films. The Iranian Documentary Filmmakers Association (IRDFA) is created to aid in directing, producing, and distributing documentary films in Iran. **Lebanon:** The first Beirut International Film Festival is held.

1998 Algeria: The government dismantles CAAIC and its affiliates; 217 employees lose their jobs. **Iran:** Mohsen Makhmalbaf shoots *The Silence* in Tajikistan. **Israel:** The Bill for Cinema is passed. **Lebanon:** *West Beirut*, directed by Ziad Doueiri, draws large audiences to its premier at the Beirut International Film Festival, thus marking the beginning of a cinematic renaissance in Lebanon.

1999 Iran: *Children of Heaven* (Majid Majidi, 1997) is a breakthrough hit in the United States and is nominated for an Oscar in the Best Foreign Film category. **Morocco:** King Hassan II dies; his son, Mohammed VI, accedes to the throne and begins lifting certain repressive government measures, including some of those involving film censorship.

2000 Iran: Three Iranian films, *The Apple* (Samira Makhmalbaf), *Djomeh* (Hassan Yektafanah), and *A Time for Drunken Horses* (Bahman Ghobadi) win major prizes at the Cannes Film Festival. Ghobadi establishes Mij films to

promote Kurdish cinematic culture. **Israel/Lebanon/Palestine: May:** Israel withdraws from southern Lebanon, ceding victory to Hezbollah. Palestinian refugees rush to the fenced border to meet relatives, as depicted in Mai Masri's *Frontiers of Dreams and Fears*. **July:** Oslo negotiations fail. **29 July:** The Al-Aqsa Intifada erupts.

2002: Israel: *Hasbara Handbook: Promoting Israel on Campus* is published, officially formalizing the titular cultural diplomacy project.

2003 Iraq: February: The United States leads an invasion of Iraq, thus beginning the Iraq War. **Jordan: July:** The Royal Film Commission (RFC) and the Amman Filmmakers Cooperative are established. **Western Sahara:** The International Sahara Film Festival, also known as the FiSahara Film Festival, or simply FiSahara, is started by Peruvian filmmaker Javier Corcuera.

2004 Maghreb: The French Centre National du Cinéma, in partnership with the Intergovernmental Agency for Francophonie, improves support schemes for screenwriting and writer-in-residence programs. **Palestine:** The Palestinian Film Foundation (PFF) is founded in the United Kingdom to coordinate Palestinian film festivals and seminars throughout that country. **Turkey:** Fatih Akin's *Head-On* wins the Golden Bear at the Berlin Film Festival. **United Arab Emirates:** The Dubai International Film Festival is launched.

2005 Algeria: Assia Djebar becomes the first North African woman elected to the Académie Française. **Lebanon:** Former Lebanese prime minister Rafiq Hariri is assassinated by a car bomb in Beirut, setting off the Cedar Revolution, which results in the withdrawal of Syrian troops from the country. **Iran:** Conservative populist Mahmoud Ahmadinejad becomes president. **Palestine:** *Paradise Now*, directed by Hany Abu-Assad, becomes the first Palestinian film accepted for entry into the U.S. Academy Awards. Shashat is established in Ramallah to support Palestinian women's filmmaking. **United Arab Emirates:** *A Dream*, directed by Hani Al-Shibani, becomes the first UAE-produced feature to screen at an international film festival. **Yemen:** *A New Day in Old Sana'a*, directed by Bader Ben Hirs, becomes the first feature film from Yemen.

2006 Israel/Lebanon: 12 July–14 August: The 33-day Israel–Hezbollah War takes place as Israel reinvades Lebanon, becoming the focus of several films, including *Under the Bombs*, directed by Philippe Aractingi, and *I Want to See*, directed by Joana Hadjithomas and Khalil Joreige. **Saudi Arabia:** *How's It Going?*, directed by Izidore Musallam, becomes the first Saudi-funded feature film.

2007 Yemen: December: The first-ever Yemeni film festival is held at London's School of Oriental and African Studies (SOAS). **United Arab Emirates:** The Middle East International Film Festival, renamed Abu Dhabi Film Festival in 2010, is launched.

2008 Egypt: 27 July: Youssef Chahine, the prolific and probably best-known of all Arab filmmakers, dies in Cairo. **Israel/Palestine: December:** The Israel Defense Forces massively invade the Gaza Strip. **Turkey:** Domestic cinema in Turkey sells more tickets than foreign films for the first time since the Yeşilçam years, and all 10 top-grossing films are domestic products. Nuri Bilge Ceylan wins the best director award at the Cannes Film Festival with his *Three Monkeys*.

2009 Algeria: The National Amazigh Film Festival begins in Tizi Ouzou. **Iran:** Opposition to disputed election results in Iran is partly coordinated and publicized online through the use of YouTube and Twitter. **Palestine:** *Amreeka* (Cherien Dabis), arguably the first Palestinian American feature film, is released to critical acclaim in North America.

2010 Iraq: August: The United States begins combat troop withdrawal from Iraq. **Israel:** The Reut Institute codifies the *hasbara* project in "Building a Firewall against Israeli Delegitimation: Conceptual Framework." **Jordan:** The Karama Human Rights Film Festival is established in Amman.

2011 Algeria: 24 February: The 19-year state of emergency is lifted. **Egypt: 25 January–11 February:** Popular uprising leads to the overthrow of President Hosni Mubarak. **Bahrain: February:** Popular protests erupt against the governing Bahraini monarchy. **14 March–4 July:** Saudi Arabian military troops intervene to quash the antigovernment protests. **Iran: February:** *A Separation*, directed by Asghar Farhadi, wins an Academy Award in the Best Foreign Film category. **Kuwait: 28 November:** Prime Minister Nasser Al-Sabah resigns under corruption allegations. **Lebanon:** *Where Do We Go Now?*, directed by world cinema darling Nadine Labaki, becomes the highest-grossing Lebanese film. **Syria: 26 January:** Civil crisis breaks out as multiple forces with various foreign backers attempt, ultimately unsuccessfully, to compel the resignation of President Bashar al-Assad. **Tunisia: 14 January:** President Zine El Abidine Ben Ali is overthrown after popular protests. **Yemen: 27 January:** Revolution breaks out across the country.

2012 Egypt: 30 June: Muslim Brotherhood candidate Mohamed Morsi is inaugurated president of Egypt. **Israel/Palestine: December:** The Israel Defense Forces bomb the Gaza Strip in Operation Pillar of Defense. **Yemen: 25 February:** President Ali Abdullah Saleh is overthrown.

2013 Egypt: 3 July: President Mohamed Morsi is overthrown in a military coup d'état. **Palestine:** *Omar*, directed by Hany Abu-Assad, becomes the first Palestinian film entirely funded by Palestinian donors.

2014 Egypt: 8 June: General Abdel Fattah el-Sisi assumes the presidency of Egypt. **Iraq: January:** Civil crisis erupts. **Israel/Palestine: July:** The Israel Defense Forces bomb the Gaza Strip in Operation Protective Edge. **United Arab Emirates:** The Abu Dhabi Film Festival closes.

2015 Lebanon: A record 35 films are produced in Lebanon. *Waves '98*, directed by Ely Dagher, wins the short film Palme d'or at the Cannes Film Festival. **Saudi Arabia/Yemen: January:** President Mansour Hadi is overthrown following a Houthi insurgency from the north. **March:** Saudi attacks on Yemen begin—with support from Western powers.

2016 Iran: 4 July: Internationally renowned, award-winning Iranian filmmaker Abbas Kiarostami dies in Paris.

2017 Iraq: December: Civil crisis terminates. **Kuwait:** The Kuwait Film Festival is inaugurated. **Lebanon:** *The Insult*, directed by Ziad Doueiri, becomes the first Lebanese film to be nominated for the Best Foreign Language Film category of the Academy Awards. **United Arab Emirates:** The Dubai International Film Festival closes.

2018 Iran: May: The United States withdraws from the Iran nuclear deal, leading to the heightening of sanctions, in four stages, against Iran, which come into full effect in November. **Lebanon:** *Capernaum*, directed by Nadine Labaki, becomes the first Lebanese film to receive a Golden Globe nomination (for that award ceremony's 2019 installment).

2019 Algeria: 2 April: President Abdelaziz Bouteflika resigns after several months of popular protest. **Iran: November:** Protests regarding fuel price rises, beginning in Shiraz, lead to widespread civil unrest and a violent government response. **Iraq: November:** Anticorruption—and some anti-Iranian—protests lead to the resignation of Prime Minister Adel Abdul-Mahdi. **Lebanon: 29 October:** President Rafiq Hariri resigns in the face of popular protests calling for a new government. **Sudan: 11 April:** President Omar al-Bashir is ousted after civilian protests lead to a loss of military support.

2020 Iran/Iraq: 3 January: The U.S. assassination of Major General Qassem Soleimani in Baghdad escalates international tensions and portends escalating violence throughout the Middle East.

Introduction

Middle Eastern cinema is the product of multiple countries and regions, intersected by a series of recurring themes and formal strategies that can be traced through the entries in this book. Like film industries throughout the world, this cinema must operate in the shadow of Hollywood's dominant model, although audiences in many parts of the region have also had significant exposure to Indian popular cinema (Bollywood). Egyptian cinema, sometimes referred to as "Hollywood on the Nile," is the region's biggest industry and historically has supplied films and filmmakers to the rest of the Arab world. Saudi Arabia has played a substantial role in the funding of Egyptian productions for some time, although Saudi Arabian cinema has until very recently seemed a contradiction in terms. Turkey and Iran have also produced large numbers of films during particular periods, and continue to do so today, mostly for domestic markets, while Maghrebi cinema, on the other hand, has typically centered around the work of independent filmmakers working outside the genre- and star-driven studio systems of the major industries. Algerian cinema, which flourished immediately after independence, all but disappeared in the early years of the 21st century, following the so-called black decade of civil strife, and is only recently beginning to revive, whereas Moroccan cinema has experienced something of an upswing through the production of world cinema vehicles as well as a small wave of genre films targeting domestic audiences. Jordan, Yemen, Qatar, Kuwait, Bahrain, and the United Arab Emirates (UAE) have only recently begun to emerge as nations with cinemas, while Iraq, under the dictatorship of Saddam Hussein as well as the U.S. occupation that displaced him, has not been fertile ground for the development of an earlier-established cinema. However, films are beginning to emerge from post-Ba'athist Iraq that may be seen as important means of self-expression and communication for a people long oppressed. This principle is true, too, for Palestinian cinema, which has, with only limited resources, produced an extraordinary corpus of challenging, often darkly humorous films that address difficult conditions for its populations in Israel and the Occupied Palestinian Territories (OPTs). In Israel, where a film industry does exist, the country's most renowned filmmaker, Amos Gitai, has steered a largely independent course.

Much of this work is relatively little known and often hard to find in English-speaking countries, but as Western scholarly interest in the region has grown in recent years, the continued dissemination of its aesthetically and intellectually provocative films provides an empowering means for Mid-

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dle Eastern filmmakers and cinéastes to offer access to information and representation of their world and cultures, much of which can serve as something of a corrective to the frequently distorted projections of Western media. After all, the influence of the West and of colonialism remains marked in the region. The positioning of entries on Palestinian and Israeli cinema as separate entities, for example, demonstrates the difficulty of acknowledging and negotiating divisions based on ethnonational distinctions and geographical borders, many of which have been determined arbitrarily by colonial powers, primarily France and Great Britain. Indeed, many well-known Palestinian filmmakers hold Israeli citizenship, and some Palestinians receive funding from Israeli sources; likewise, an important component of Israeli cinematic representation is *Mizrahi*, or Jewish Arab, culture, reflecting the significant proportion of that population in Israel. Some Middle Eastern states are the product of the Sykes–Picot Agreement that divided much of the Mashreq (the Arab East) and the Levant (Lebanon, Palestine, Syria) into British and French spheres of influence, respectively, at the end of World War I. Egypt, on the other hand, is perhaps the world’s oldest continually existing country, and its Pharaonic past is often addressed in the country’s more powerful—and socially critical—films. Iran is also an ancient country, but its borders have fluctuated under the influence of its own and neighboring states’ ambitions, and especially as a result of the “great game” between Britain and Russia during the 19th century. Like most of the region, its population is ethnically diverse, including Arabs and Turks as well as the stateless Kurds, whose national cinema is just beginning to develop. Turkey was, during the early years of cinema, the center of the long-standing Ottoman Empire, and has considerable Kurdish populations in its eastern regions. The countries of the Maghreb also contain minority indigenous populations, and films set in Amazigh regions, with themes relevant to the population and occasionally in Tamazight or other Amazigh languages, have been made since the mid-1990s.

CINEMA IN THE MIDDLE EAST

Films were shot and viewed in the Middle East soon after they were in Europe. First, Lumière cameramen toured the region, but soon regional and national cinemas began to appear. In Egypt, the earliest efforts at filmmaking involved a colonial enterprise featuring *actualité* films depicting tourist attractions for foreigners and local elites. The success and favorable reception of these films led to the establishment of a series of increasingly influential studios, notably Studio Misr, the first productions of which, in 1936, positioned Egyptian cinema as a purveyor of genre films. These incorporated

famous singing stars such as Umm Kulthum and Mohamed Abdel Wahab—thus drawing in their already substantial audiences—and created numerous others, in an industry that became, by the 1940s, one of the world's largest and a significant exporter to the neighboring Arab countries. This period launched the first “golden age” of Egyptian cinema, when industry opportunities attracted filmmakers from other Arab countries, especially Lebanon.

In Turkey and Iran, cinema flourished somewhat later, but eventually substantial popular industries aimed at domestic audiences developed. Like Egyptian cinema, Turkish industry or Yeşilçam cinema was born of *actualité* filmmaking, in this case during the late Ottoman Empire, and was influenced—as it was to a lesser degree in Egypt and Iran—by the shadow-play tradition. Under the single-party rule of Kemal Mustafa Atatürk, however, Yeşilçam's autocratic directorship constrained cinematic output, a situation that changed after World War II. Iranian cinema, too, began with the filming of actual events, first among them a royal visit to Belgium, recorded on film by the court photographer. Although early filmmakers/producers (described in the next section of this introduction) made films prior to World War II, a star-driven industry that focused on melodramas, historical epics, and song-and-dance films developed only in the 1950s and flourished in the 1960s and 1970s.

In the Maghreb, cinema prior to the gaining of independence was almost exclusively controlled by colonial forces, and featured films made by and for the settler population, although some of the institutions established under colonialism, such as Morocco's Centre Cinéma Marocain (CCM), were retained following independence. Algerian cinema during this period existed only in exile in Tunisia, but—as shall be elaborated shortly—independence fostered a filmmaking practice that would permit emphasis on the oppressive nature of colonialism and celebrate the establishment of the postcolonial state. The vast majority of Algerian cinema was state funded by one of a series of film production agencies—of which the Office National pour le Commerce et l'Industrie Cinématographiques (ONCIC) was perhaps the most significant—or by the national television network, Radiodiffusion Télévision Algérienne (RTA), until privatization in 1993. In the later 1990s, however, civil war, the growing influence of political Islam, and, in reaction, increasing state censorship severely limited this once very significant cinema.

In neighboring Tunisia, a state-run production agency, Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques (SATPEC), was also dominant, although it failed in its attempt to control cinema distribution in the country. The mid-1960s witnessed the establishment of the major Arab film festival, held biannually in Carthage, and the Gammarth studio facilities, which, however, struggled to remain up-to-date—a factor in the impoverishment and eventual closure of SATPEC in 1994. Nevertheless,

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Tunisian cinema achieved an international presence in the late 1980s and 1990s, largely through the efforts of producer Ahmed Attia, working with directors and film commentators Nouri Bouzid (whose films have continued to offer a series of meditations on masculinity, gender positioning, religion, and nationalism), Férid Boughedir—also with a recent film—and editor-turned-director Moufida Tlatli. In Morocco, a significant, more widely attended cinema was slower to emerge, with the immediate postindependence government having shown little interest in supporting film. The country's first features, sponsored by the CCM, appeared during the late 1960s, and a change in funding mechanisms led to a considerable increase in output in the 1980s, but, with Hollywood and Egyptian cinema dominating local screens, there was little chance of finding an audience or revenues. These problems have been somewhat resolved since a more generous, but also more closely monitored, system of incentives was instituted during the 1990s, whereupon Morocco now produces more films, and they are more widely seen, than is the case in Tunisia. In both countries, however, as throughout the region, dwindling distribution and exhibition opportunities remain a problem. Another issue is dependence on foreign coproduction, which remains a vital enabling condition of Maghrebi cinema. Frequently, the partnership is with France through funding mechanisms that require postproduction work to take place there. In another sense, too, Maghrebi cinema remains tied to the former colonial power, since a diasporic *beur* cinema—made by filmmakers who were either born in North Africa themselves or whose parents were—also exists. This movement, which came to wider attention with Rachid Bouchareb's *Days of Glory* (2006) and *Outside the Law* (2010), is an important part of French cinema, while its previously strong ties to the Maghreb, with many filmmakers passing back and forth between countries, have somewhat declined in recent years, and some nominally *beur* directors—for example, Abdellatif Kechiche—have begun to focus on topics other than the *beur* experience, as in his *Mektoub, My Love* series (2017–2019). The beginning of Maghrebi film production in Amazigh languages during the 1990s should also be noted in relation to the emergence of minority perspectives suggested by *beur* initiatives.

By the 1950s, as the Maghrebi independence movements were gaining ground, the commercial nature of Egyptian cinema had come under criticism for its largely escapist quality. The Free Officers coup of 1952 and subsequent government of Gamal Abdel Nasser facilitated a shift in focus toward socially more conscious films that formed what became known as the second “golden age” of Egyptian cinema. Film industry nationalization during the early 1960s led to a sharpening of this focus, with the emergence of both a realist aesthetic and the beginnings of an auteur cinema, the exemplary figure of which was Youssef Chahine. Unlike the European new waves, however, the ensuing Egyptian films did not break from the industrial system so much

as negotiate its parameters, blurring art and commercial boundaries and compelling some committed filmmakers to seek work abroad, for instance, in Iraq and in Syria, where the very existence of cinema was and remains a struggle. This blurring continued into the post-Nasser era, with the reprivatization begun during the late 1970s providing the conditions for a New Realist wave of filmmaking in the 1980s. The rise of satellite television and digital video during the 1990s, as well as Saudi investment, especially since the start of the 21st century, have enabled a wider access to films that has also sparked a cinema revival, including a nostalgia craze for the first “golden age” and somewhat increased attention to Egyptian cinema in the West, but also a concomitant push toward renewed social criticism, as in *In the Last Days of the City* (Tamer El Said, 2016) and *The Nile Hilton Incident* (Tarik Saleh, 2017), which were nonetheless subject to the country’s currently heightened regime of censorship.

In its 50-year history, by contrast, Turkey’s Yeşilçam underwent waves of productivity—the most prolific of which was the “high” Yeşilçam period of the 1960s–1970s—each one of them both framed and disrupted by civil strife. Official, Republican calls for “Turkification” in Yeşilçam films, moreover, may have limited external access and interest, already significantly precluded by world cinema’s tightly controlled worldwide systems of distribution. As the 20th century waned, these limitations were relaxed, as industry production declined and, gradually, was mostly replaced by the onset of a new Turkish cinema, a loosely defined movement in which an auteurist filmmaking practice distinguished itself more fully from the popular-commercial. While a boom in comedy and horror genre films has characterized the latter of late, the former, particularly in the work of film festival favorite Nuri Bilge Ceylan, has received much more attention abroad on the art-house circuit. In addition, an important aspect of this new cinema has been its acknowledgment of Turkish minorities and of diasporic filmmaking, primarily of German provenance.

There is also a significant, although more widely dispersed, Iranian diasporic/exilic cinema. Many of its filmmakers left the country in the aftermath of the Islamic revolution of 1979. Prior to this, the domestic cinema of Iran had established a strong popular presence in the country, with powerful stars. Censorship restrictions meant that little of this work was politically engaged, and some of it has been viewed as passively supporting the despotic regimes of Shah Reza Pahlavi and his son Mohammad Reza Pahlavi. A new wave, signaled most decisively, perhaps, by the release of U.S.-educated Dariush Mehrjui’s *The Cow* (1970), disturbed this status quo, although commentators continue to dispute whether other key films of the period, such as *Qeysar* (Massud Kimiai, 1969), are more usefully considered new wave or simply as developments of standard industry genres. In any case, a much bigger change followed the revolution: many earlier films, both domestic and

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foreign, were banned from theaters, while much more severe restrictions on the depiction of women comprised one of the most notable constraints on new productions. Despite these developments, the Islamic authorities, personified by the Ayatollah Ruhollah Khomeini, were not opposed to cinema per se, and, following the establishment of the Farabi Cinema Foundation, which facilitated various aspects of their work, Iranian directors, such as Abbas Kiarostami and Mohsen Makhmalbaf, developed a strong art sector by the 1990s that helped foster a substantial presence for Iranian cinema in international film festivals and resulted in a transnational art cinema largely distinct from, though inevitably drawing upon, the country's continuing popular cinematic traditions. As in Turkey and Egypt, and increasingly in Morocco and Tunisia, domestic comedies are today the predominant box-office hits in Iran.

Unlike the above cinemas, those of Lebanon, Iraq, Syria, and Israel have been relatively less prolific, with the Lebanese example being the most productive through a genre- and star-driven industry bolstered with logistical support over the years from Egypt; however, its fate has been bound up with the destructiveness of civil wars and external pressures. The influence of Egyptian cinema led to early Lebanese films of the 1930s being produced in the Egyptian rather than Levantine vernacular. Lebanese commercial cinema carried an orientalist tenor conducive to popular formula films during the country's "golden age" of the 1950s, although some Lebanese films resisted the postcolonialist Egyptian model. In many instances, such films, which served to fortify the country's national cinema, were made by Christian filmmakers, in contrast to the works of their Muslim compatriots, which tended to identify more with Nasserist pan-Arabism and, therefore, the Egyptian system. On the other hand, Lebanon occasionally welcomed Egyptian filmmakers, disenchanted with Nasser, who lent talent and prestige to the Lebanese industry. The Lebanese Civil War, however, made consistent film production nearly impossible, and a much more artisanal practice, often with an explicitly avant-garde orientation, was characteristic of Lebanese cinema in the years leading up to and immediately following the turn of the 21st century. Such an experimental emphasis remains an important part of the Lebanese cinemascape, although more festival-oriented, transnational productions such as *Capernaum* (Nadine Labaki, 2019) are beginning to appear.

The Israeli film industry has also been limited by the exigencies of war and the ongoing occupation of Palestinian lands, the high cost of which has historically precluded sustained funding for quality filmmaking. Hence, the Israeli cinema has always sought funding abroad. The earliest Israeli films made about historical Palestine were *actualité* films and short pastoral dramas produced by the European-based Jewish National Fund or Palestine Foundation Fund/United Israel Appeal and were themselves intended as fundraising vehicles for the nascent Zionist cause. After Israel was estab-

lished in 1948, two national production facilities opened that produced less nostalgic, more forward-looking films for domestic Jewish audiences. Since 1954, a series of state funding agencies has supplied these facilities with financial assistance that has enabled a relatively small but consistent output of popular-commercial melodramas, war films, and comedies, of which the *bourekas* genre, centered on stereotyped Mizrahi Jews, is perhaps the most noteworthy. Persistent war and violence through the 1960s prompted a series of generic transformations contextualizing the Six-Day and Yom Kippur–Ramadan Wars, known generally as the Young Israeli Cinema. This period also witnessed the emergence of the country’s foremost auteur, Amos Gitai, and the producer-director Menachem Golan, whose Cannon Films was one of the earliest players in contemporary transnational cinematic production. In the wake of the First Intifada, popular demand for films that would address sociopolitical concerns more directly and explicitly led to the production of numerous independent documentaries about the Palestinian–Israeli struggle, the OPTs, and related matters, as well as some concerned with Palestinian–Israeli society outside the matter of the struggle. Perhaps in response, the Israeli Censorship Board was dismantled in 1991, and film censorship came under the control of the Interior Ministry. Since then, Israeli industry–art hybrids, mostly psychological melodramas funded through international appeal, have been released on the world cinema circuit. While presenting the damage caused to the Israeli psyche by the ongoing Arab–Israeli conflict, they have often attempted to put a gentler face on the continuing occupation of Palestine. Between 2002 and 2010, this attempt became codified as *hasbara*, a highly visible, state-sponsored public diplomacy campaign, largely funded internationally, that has found occasional cinematic coproducers in Morocco, Lebanon, Egypt, Jordan, India, and sometimes among Palestinians, as well as in Europe and the United States. Perhaps the most controversial of these collaborators is Lebanese filmmaker Ziad Doueiri.

Just as Israeli national cinema arose, Palestinian cinema was prevented from doing so, as part of the general restrictions placed on the Palestinian population. Indeed, not until the mid-1980s would Palestinian cinema develop domestically, after a lengthy period of flourishing in exile. The complex relationship of Palestinian cinema with Israel and with sources of funding outside the region that contributed to the political art cinema of such figures as Michel Khleifi, Elia Suleiman, and more recently Hany Abu-Assad, Rashid Masharawi, and Annemarie Jacir is discussed in the next section.

State restrictions—of another stripe—have also been instrumental in constraining Iraqi and Syrian filmmaking, both historically limited, as in Algeria, to state-run monopolies. Production in Ba’thist Syria’s National Film Organization (NFO) never resulted in more than a few films per year, and the situation was little better in postindependence Iraq, either during its period of

private production or during its nationalization under the Ba'ath government into the General Organization for Cinema and Theatre (GOCT). Moreover, the Iran–Iraq War and subsequent 1991 Gulf War as well as the 2003 Anglo-American invasion and occupation all but ended film production in the country. Syrian cinema, however, continued to produce a slow, uneven stream of quality films, often directed by former students of the prestigious Russian State Institute for Cinematography (VGIK) in Moscow and meant ideally for domestic audiences yet frequently restricted, censorially, to international distribution due to their varied critiques, many quite allegorical, of the regime. Perhaps the most widely viewed film of this sort is Abdellatif Abdul-Hamid's *Nights of the Jackal* (1989). This limited cinematic production was severely curtailed by the civil and military crisis that erupted during the 2010s, whereupon the remaining, major established Syrian directors, all quite elderly, left the country—although Oussama Mohammad, at least, has contributed a coauthored film, *Silvered Water, Syria Self-Portrait* (2014), using footage shot by a collaborator still in the country. The traditionally more substantial production of televisual material in Syria has been somewhat better sustained. Because of their ostensible support for pan-Arabism, both the Syrian NFO and the Iraqi GOCT welcomed guest directors from Egypt and other Arab countries in order to lend much-needed caché to their faltering industries and to encourage international diplomacy.

Recently, cinema has emerged in Jordan, although government incentives and encouragement during the 2000s subsequently declined during the 2010s, while the UAE, Kuwait, Qatar, Bahrain, and Saudi Arabia have also started production, and still more recently have begun to institute initiatives for previously absent—or in the case of the UAE, where several high-profile international film festivals have seen their international financial backing rather suddenly withdrawn, foreclosed—opportunities for domestic exhibition. The first stirrings of cinema in Yemen, evident in the early 21st century, have not significantly materialized due to the civil and military crisis that has now engulfed and impoverished the country. The recent revival of interest in cinema in Sudan, a country from which it has been relatively absent, however, may suggest a future for the medium there, especially since the overthrow of President Omar al-Bashir in 2019. Each of these countries is now the subject of an entry in the second edition of this historical dictionary.

CINEMA AND NATION IN THE MIDDLE EAST

To a substantial degree, cinema has served to define the character of the peoples and nations of the Middle East; it has been a prominent means, that is, of narrating nationalist histories and ideologies, and thus of presenting a

sense of what it means—and doesn't mean—to be a citizen or subject of a country. As Viola Shafik has pointed out, film came to the Middle East relatively soon after the spread there of print media (newspapers and magazines) and has in many respects adopted the role of nation building attributed to the latter by Benedict Anderson through the construction of “imagined communities.” Cinema's importance in this light is, indeed, borne out by the high degree of government control and censorship of the medium that, sadly, also characterizes the region, insofar as regulations are most commonly enforced to limit the discussion or depiction of material deemed contrary to desired images of the state.

This nation-defining capacity of Middle Eastern cinema is nowhere more apparent than in the anticolonialist films that have characterized newly independent states. Algerian cinema has commonly been seen as a textbook example of this tendency in the years following its independence from France. Early films that celebrate the liberation movement include the well-known *Battle of Algiers* (1966), directed by the Italian socialist Gillo Pontecorvo, a film that records an important moment in that struggle, emphasizing how Algerians fought back against a commensurably greater colonial violence. Mohamed Lakhdar-Hamina's expensively made, award-winning *Chronicle of the Years of Embers* (1975) stands as something of a national epic, seeking to further define what it means to be Algerian through an analysis, both melodramatic and starkly realist, of the prerevolutionary experience. Although Algerian cinema now covers a wider range of material, it still harkens back to its earlier defining moments from time to time.

Women filmmakers have been prominent in the critical renarration of nationalism in the Maghreb and elsewhere. Tunisian director Moufida Tlatli, probably the most influential of these, dwells explicitly on the patriarchal structures of nationalism in her *Silences of the Palace* (1994), a film set mostly in the days just prior to Tunisian independence but framed by a more recent time, the images of which serve to critique postindependence society. In the past, the heroine, Alia, as a girl, sings the national liberation song “Green Tunisia,” but the film opens with her adult performance of a love song by the Arab world's most famous singer, Umm Kulthum (who supported a pan-nationalist platform). Juxtaposed with her unsatisfactory relationship with her partner, a former revolutionary, this performance serves to underscore the continued oppression of women under conditions of ostensible liberation. Tlatli was the editor of Moroccan woman director Farida Benlyazid's compelling *A Door to the Sky* (1988), which also ties the nationalist project to gender oppression. In this instance, however, a Westernized Nadia, returning to Fez for her father's funeral, gradually sloughs off her Parisian values to embrace a Sufi-influenced form of Islam—although this, too, she will eventually question. Islam's often fraught relationship with nationalism and national identity is indeed a key topic in many fine films

from the region. In Algeria, the civil war and the growth of Islamism were the subject of several of the limited number of films made in the first years of the 21st century. Documentarian Djamilia Saraoui, for example, issued a plea for tolerance in her *Enough!* (2006), in which the heroine's own loss leads her to confront the violence of the country's recent past in the context of the earlier independence struggle and the need for a peaceful future. Meanwhile, Nadia El Fani, a Tunisian director, has examined—and challenged—continued French influence with her *Bedwin Hacker* (2002). She also attempted to counteract an increasingly autocratic turn in the political landscape with *The Children of Lenin* (2007), a commemoration of her father's socialist and cosmopolitan values, and offered a plea for secularism in *Laïcité Inch'Allah* (2011), which provoked an attack on the Tunis cinema in which the film was screening at the height of the revolt against President Zine El Abidine Ben Ali—a formative moment in what has been called the Arab Spring but to which we refer, more inclusively, as the Arab Uprisings throughout the new edition of this volume.

El Fani's critical nostalgia is a frequent means of instilling a sense of how a nation's past might be used to question its present course. Tunisian Férid Boughedir's *A Summer in La Goulette* (1995), for example, memorializes—and sentimentalizes—an era of religious tolerance in which Muslims coexist and interact joyfully with Christians and Jews. While Islam is the dominant religion throughout the Middle East, its practices and formations vary historically and geographically. Minority religions commonly coexist within Islamic civilization, and in Egypt, for example, a considerable and noteworthy Coptic Christian presence exists in the film industry, exemplified by directors Youssef Chahine, Yousry Nasrallah, and Henri Barakat and performers Naguib el-Rihani and Yousra. Some of Chahine's films, in particular, celebrate the cosmopolitan character of his birthplace, Alexandria, and a tolerant Islam, personified by Saladin, leader of the Muslim Arabs against the Christian Crusaders, who nevertheless respects Christian values and includes in his army Arab Christians equally opposed to the Crusades. The full Arabic title of Chahine's *Saladin* (1963)—*El Nasir Salah El Din*—explicitly connects Saladin to Gamal Abdel Nasser, the Egyptian president who briefly united his country with Syria to form the United Arab Republic and who was, for a time, revered throughout the Arab world for his ability not only to redefine his own national ideology but to adapt it to the wider, pan-Arabist movement, which has inspired political liberationists to this day.

In Iran, the influence of Islam on cinema has also led to a contestation, within film, over what defines that country and its national religion. Many Iranian filmmakers worked on behalf of reformist ex-president Mohammed Khatami, who in his prior position as minister of culture and Islamic guidance was an important facilitator of cinema. The screening of previously banned films under Khatami helped define his vision of the nation, just as

their proscription has defined other regimes, and current President Hassan Rouhani has echoed Khatami in some ways while also appointing more conservative figures to key cultural posts. By the same token, Rakhshan Bani-Etemad's documentary *Our Times* (2002) records Khatami's election victory while also acknowledging the many female candidates who ran against him, thus drawing attention, from a woman-centered perspective, to certain limitations of the nationalist project. Meanwhile, a change in disposition toward the dominant modes of Islam in Iran can be traced across the films of Mohsen Makhmalbaf, which first emphasized the central role of religion in defining national identity, then rejected and finally abandoned it, with his *The Gardener* (2012), which examines the still marginalized Baha'i religious movement, being shot in Haifa, Israel–Palestine.

Turkish cinema has very specifically been a site of struggle over what constitutes Turkish national identity. Debates about the nature of a “true” national cinema have been ongoing, with Islamic values weighed both against national folkloric traditions and Western, secular-rationalist norms. This debate is very much alive in the 21st century, as an Islamic renewal movement has been fostered in order to bolster the increasingly autocratic nationalism of the Tayyep Erdoğan regime, even as earlier in the century the country had applied for admission to the European Union (EU). Indeed one obstacle to that goal has been Turkish resistance to enforced secularization (for example, legal restrictions in France against Muslim women wearing the head scarf [*hijab*] in public places) and other anti-Muslim/immigrant policies in some EU countries in which Turks and Muslims live as migrant and guest workers. Another point of contention has been Western disapproval of Turkey's treatment of its substantial Kurdish minority in the east. As in Iran and Iraq, nationalist ideology, sometimes rationalized in the name of pan-Islamism, has precluded acknowledging Kurdish claims to autonomy and led to the violent suppression of struggles for political independence, including a 2019 intervention into Syria that created a buffer zone in the north of that country, along the Turkish border, free of Kurdish influence. Interestingly, one of Turkey's best-known actors and, later, directors, Yılmaz Güney, was a Kurd, although this went unacknowledged for much of his career. So indeed was the historical Saladin, a fact not recognized in Chahine's pro-Nasserist celebration of his pan-Islamic values. Iranian Kurd Bahman Ghabadi and Iraqi-born Hiner Saleem both emphasize their Kurdishness in recent cinematic works and identify themselves with their non-nation rather than with Iran or Iraq.

The situation of Palestinians has been compared, not without controversy, to that of the Kurds, although with a much stronger film history, reflected in the title of Hamid Dabashi's edited collection *Dreams of a Nation: On Palestinian Cinema*. The difficult conditions of exile did not deter Palestinian refugees in Jordan and Lebanon from producing a significant, often aestheti-

cally challenging corpus of short films, mostly documentaries—some of which have recently been rediscovered and newly disseminated, as explained in *Off Frame (AKA Revolution until Victory)* (Mohanad Yaqubi, 2015)—that in retrospect came to be called Palestinian Revolution Cinema. Many of its remaining extant works are stored in the Dreams of a Nation Archive, cocurated by Dabashi and Palestinian diasporic filmmaker Annemarie Jacir, among others. The unremitting nationalist and often revolutionary internationalist character of these films influenced the later Palestinian cinema that emerged in the years following the Camp David Accords, exemplified by Michel Khleifi's landmark *Wedding in Galilee* (1986), in which, however, the question of nationalism is rearticulated in terms of gender roles. Palestinian Israeli directors could at this time receive financial support from the Israeli government, although many chose to seek funding abroad, mostly from European sources. Palestinian cinematic output increased, even and especially under deteriorating political-economic conditions, following the First Intifada and ensuing Oslo Accords, and a series of auteurs emerged in addition to Khleifi (who would later collaborate with Jewish Israeli director Eyal Sivan on the critical documentary feature *Route 181: Fragments of a Journey in Palestine-Israel* [2004]). Elia Suleiman's *Divine Intervention* (2002), the second film in a highly self-critical, national-allegorical series, exorcises Palestinian woes with the help of supernatural forces—but also the superior humor and intelligence of its Palestinian protagonists in comparison with their Israeli opponents—while Rashid Masharawi and Hany Abu-Assad, in *Ticket to Jerusalem* (2002) and *Ford Transit* (2002), respectively, and Annemarie Jacir in *Salt of This Sea* (2008) all demonstrate exemplary Palestinian steadfastness—*sumud*—in the face of the occupation's social and spatial restrictions, characterized by military checkpoints, the construction of the Apartheid Wall/Fence, and the continued construction of Jewish-only settlements.

The new edition of this historical dictionary likewise draws attention to a third displaced and stateless people, the Sahrawis, whose ancestral lands in the Western Sahara are also divided by a wall constructed by the Moroccan state, which claims the land for itself. Israeli cinema, by contrast, has throughout its history variously invoked and supported Zionism, the ideology of Jewish nationalism. Exemplifying this aim are the aforementioned popular genre films, as well as a small but significant array of Holocaust films that attempt to justify the Zionist project as a means of ensuring Jewish safety.

TRANSNATIONALISM IN THE MIDDLE EAST

Much film scholarship of late has emphasized the transnational character of Middle Eastern cinema not only in recent decades but historically, the earliest films having frequently been made by outsiders in one or another sense of that term. In addition to colonial filmmaking and the use of Middle Eastern countries as backdrops for Western films, such as the Josephine Baker vehicle *Princess Tam-Tam* (1934) or David Lean's study of Englishness abroad, *Lawrence of Arabia* (1962), filmmakers frequently not of Middle Eastern background, or otherwise from elsewhere in the region, were prominent in starting local industries. Thus, in Iran, for example, Avanes Ohanian, who directed the earliest features, was an Armenian and longtime resident of Russia who spoke little Persian. The first Persian-language sound films were made in India by Abdolhossein Sepanta and Ardeshtir Irani; nevertheless, they were powerful nationalist documents, serving to legitimize the shah's rule and to celebrate Iranian cultural traditions. Many of the earliest Egyptian films were made by filmmakers of Italian origin, such as the Egyptian-born Stephane Rosti, who directed *Layla* in 1927. This film's position as the first full-length Egyptian feature has been challenged by Shafik, who substitutes another film directed by an Italian, Victor Rositto's *In the Land of Tutankhamen* (1923). She points out, too, that the highly successful early Egyptian Jewish director Togo Mizrahi also held Italian citizenship, while other important pioneers were the Lama brothers, Ibrahim and Badr, who were Chilean Lebanese—or possibly Palestinian. The connection of the Egyptian industry to Lebanon has continued to be very strong, with many major stars, especially those with musical connections, such as Farid al-Atrache, having originated there. A striking example of the impact of transnational exchange on the construction of iconic national figures in this cinema is the dancer, singer, and actress Tahiyya Carioca, whose stage name is adopted from the Brazilian dance, the “Karioka,” made famous by Carmen Miranda and at one time immensely popular in Egypt. (To her credit, Carioca was able to sustain a long and distinguished career, which extended in later years to key roles in realist and auteur films, that prevented her descent into the sort of demeaning self-parody characteristic of Miranda's Brazilian exoticism in Hollywood.)

These conditions of transnational exchange and interdependence have been accelerated since World War II with the implementation of neoliberal trade practices, concomitant tariffs and taxation of films, and multinational funding models. The effects of such developments are especially evident in the growth of Middle Eastern immigrant and diasporic populations beyond the region, and the artistic cultures, including cinema, that they have carved out in sometimes inhospitable environments. Such cinema's numerous determinants include considerable French influence on the Maghreb, especially

during the colonial period, the persisting cultural links of which have compelled many Tunisians, Moroccans, and Algerians seeking work, education, and political asylum to settle in France. Palestinians, displaced from their lands and properties since at least 1948, have mostly resettled as refugees in Israel and in refugee camps in the OPTs and neighboring Arab countries, as well as throughout the West, and many Palestinian filmmakers have been educated abroad. A significant Palestinian diasporic cinema has developed under these conditions, with Bethlehem-born Annemarie Jacir and Norma Marcos beginning their filmmaking careers in New York City and Paris, respectively, and U.S.-born Mai Masri basing her filmmaking practice in Lebanon. Similarly, Lebanese directors-in-exile, notably Walid Raad, have made avant-garde and documentary films about that country's civil war, often—like Palestinian cinema—challenging related notions of nationalism and ethnic and religious chauvinism. (In many ways, indeed the same has been true of nonexilic Lebanese filmmakers such as Jocelyn Saab, Maroun Baghdadi, and Borhane Alaouié, whose works have opened up a discussion of *internal exile*.)

These films are instances of what Hamid Naficy has termed an “accented” cinema, one that carries specific modes of production, themes, and formal characteristics, such as an interest in movement, entrapment, and epistolary structures. Iranian director Sohrab Shahid Saless, a prerevolutionary exile whose melancholic works made in Germany express a yearning for a home he seemingly never achieved, are perhaps prototypical; while the formally very different work of Fatih Akin, a German of Turkish background, grapples explicitly with issues of national displacement and transnational existence in the narratives of relatively more widely distributed films, such as *Head-On* (2004) and *Edge of Heaven* (2007). As these examples illustrate, the multiple lines of connection constituting “world cinema” are often as enabling as they are constraining, a film's ideological tenor and aesthetic quality dependent as much on a director's individual fortune and tenacity as on larger global forces. Tawfik Saleh, for example, unwilling to compromise with the persisting commercialism and abiding censorship of the Egyptian studio system, was able to make films in socialist Syria (*The Dupes* [1973], itself an allegorical film about the difficulty faced by displaced workers when crossing borders) and Iraq, where he taught at the Cinema Academy, although he struggled to maintain a consistent output worthy of his considerable talents and commitments.

Perhaps the most obvious way Middle Eastern cinema now operates in a transnational world is through the ubiquitous use of coproductions, especially outside the industrial cinemas of Egypt, Turkey, Iran, and Israel. This means of funding, typified by the French Fonds du Sud, incorporates Middle Eastern filmmaking with transnational economic systems controlled more or less by agencies outside filmmakers' home countries or regions. Major au-

teurs such as Youssef Chahine and, particularly, Iranians Abbas Kiarostami and Asghar Farhadi, who have been able to secure a measure of independence from the vicissitudes of production in their respective countries by securing European—again often French—funding for their projects, have sometimes been criticized as “festival filmmakers.” While Chahine continued to insist that his primary audience was Egyptian and produced a number of domestic successes, Kiarostami’s films, although in many respects steeped in Persian culture, were not much seen or sought after at home. His slow-paced, self-referential films explore ideas both intellectually and philosophically, revealing self-critical insights into Iranian life and society. *Border Café* (Kambozia Partovi, 2005) is another Iranian film that emphasizes displacement in a world in which people are forced constantly to cross borders, only here the cafe of the title offers a brief taste of home and a place in which nationalities can mix; its images of trucks, drivers, and their passengers on the move reveals another form of displacement, and specific food items, among other things, help to provide a temporary home.

The cultures of a far-off homeland are replicated in diasporic communities across the globe, whether in the cooking of traditional dishes, often refashioned in accordance with current circumstances, or in the watching of satellite television stations, which can bring a little bit of Cairo or Tehran to those who view. Kechiche’s *The Secret of the Grain* (2007) celebrates North African cultural traditions through mealtime and belly-dancing scenes, while responding to their potential exoticism by placing the nostalgia often experienced by exiled and diasporic communities in the context of host-country prejudices and racism. Similarly, just as many Middle Eastern cities today are populated by television antennae that allow people access to a wide variety of media, some of which may be discouraged by local authorities, films may be made in communities and transported to diasporic and exilic communities outside the region. *VHS Kahloucha* (Néjib Belkadhi, 2006), for example, a record of the work of amateur filmmaker Moncef Kahloucha, whose films are made with extremely low budgets, begins with the delivery of cassette tapes of his newest production to a group of Tunisian migrant workers in a small town in Italy. Film is again seen to forge connections and to build community across borders. By the same token, the contradictions of transnational digital culture are examined and pried apart in independent and experimental/avant-garde films that, in the wake of the Arab Uprisings, problematize the relationship between technological development—including that of cinema and the televisual—and the political and economic conditions leading to exile and diaspora. Noteworthy, among such works are those of U.K.-based Palestinian filmmaker Larissa Sansour (*Nation Estate* [2013] and *In the Future, They Ate from the Finest Porcelain* [2015]); *Fatenah* (Ahmed

Habash, 2009), the first Palestinian animation; and *Out on the Street* (Jasmina Metwaly/Philip Rizk, 2015), an Egyptian experiment with filmed theater of the oppressed.

Indeed, such issues lie at the core—and grappling with them may be part of the mission—of international film festivals, important instances of which have developed in the Middle East, especially in the wealthy Gulf states; although in contrast to well-established festivals in Carthage (Tunisia) and Ouagadougou (Burkina Faso), each with a significant audience base, such transnational “red carpet” festivals have often lasted only a few years. Nevertheless, the displacement of refugees from, through, and around the Middle East continues to be a pressing issue, one that has had major consequences for nationalistic, even chauvinistic, governance within and outside the region, and films, both documentaries and features, about migration itself are a developing genre, as is a proliferating series of films, both commercial and independent, which hold up for critical examination contemporary worker exploitation and the oppression of indigenous populations.

THE FORM OF THE HISTORICAL DICTIONARY IN THEORY

At first glance, the division of information implicit in the historical dictionary format may seem to work against a recognition of the transnational interconnectedness detailed above by ghettoizing the material. (This possibility is, after all, inherent in the encyclopedia form, which developed historically as a mode of dividing and categorizing knowledge, often deployed to abstract and generalize about particular geographical regions under European colonial control.) We do not, however, believe that this is necessarily the case and have striven to ensure that it should not be. Indeed, the nonlinear, cross-referential nature of this work can, we believe, counter this tendency by facilitating multiple entry points into the general topic of Middle Eastern cinema, and thus encourage readers to cross possibly unfamiliar cinematic and philosophical borders. Following certain threads through the volume may also aid readers in adopting alternative approaches to the typical ways this material has been organized, and we hope in this way to enable them to measure the cinemas of the Middle East against each other, as well as in comparison to the Hollywood cinema with which they may be most familiar.

In addition, in selecting material for the historical dictionary, we have tried to balance inclusion of the best-known figures and movements internationally—those most likely to engage the book’s probable readership in the first place—with lesser-known material from an already underserved area of cinematic inquiry, where some of the more innovative and challenging work has consistently taken place. We acknowledge claims made by Shafik, as well as

Kiarostami, that the cinema—and its modern conditions—are by no means “alien” to the Middle East, as has sometimes been asserted, and that to presume otherwise oversimplifies the history of the region and its cultures. This discussion evokes questions raised by long-standing scholarly debates over whether concepts of symbolism, metaphor, and allegory are especially appropriate or inherently valid means for interpreting non-Western films, as originally suggested in controversial work by Fredric Jameson and debated in critical responses by, among others, Aijaz Ahmad, Madhava Prasad, and Rey Chow (representative works by all of whom can be found in the bibliography to this volume). As noted throughout these pages, an alternative perspective on the national-cultural significance of Middle Eastern films to be considered here is the reemergence of Islam and Islamism, forces linking much of the region in ways that complicate and generally contrast frameworks that emphasize pan-national, pan-Arabist, and pan-African interconnections.

In his original essay, “Third World Literature in the Era of Multinational Capital” (1986), Jameson raises issues related to the relationship between cultural work—including cinema—and its national conditions of production. He argues that this relationship is allegorical: that is, that a subject and narrative stand in for or analogize figures and events associated historically with their country or region of origin. While Jameson’s critics commonly acknowledge the importance of his essay for encouraging Western film scholars to recognize the political and economic determining factors in much Third World culture, they have argued that his theory runs the danger of affirming prejudicial or otherwise unnuanced interpretations of works from the Third World by allowing readers/audiences to disregard such works’ formal properties and the specific traditions bound up with them. Thus, the danger is that readers/audiences are discouraged from recognizing the many individual and alternative means of responding to national and transnational conditions, such as those described above.

Critics have further suggested that, while Jameson is correct to point out that transnational exchange provides the parameters for First World/Western encounters with the non-West—including, in cinema, the kinds of coproductions discussed above—his argument implies that all Third World culture is primarily concerned with its relationship to the First World/West, either explicitly or unconsciously. This approach tends to position First World readers/spectators as a work’s main critical audience, thus inviting interpretations unfamiliar—and possibly inappropriate—to many local audiences. In fact, Jameson’s critics have argued, not all Third World or non-Western culture is primarily concerned with its relationship to the First World/West—although much evidently is; in any event, such concern is often articulated in terms, both aesthetic and conceptual, that speak more directly to non-Western peoples and that may therefore not be readily interpretable according to Western cultural and intellectual frameworks. Furthermore, while transnational capi-

talism and the nation-state are codependent functions of the modern world system, it does not necessarily follow that cultural responses and critiques of that system will always take a nation-centered form. For many Third World critics, ignoring these complex variables while interpreting culture for what Jameson calls a text's "political unconscious" may result in acts of theoretical "violence" that can serve, if inadvertently, to support the (neo)colonial interests that have constrained non-Western cultures and societies for so long. As a critical countermeasure to these tendencies, we have striven to ensure that the historical dictionary's entries on particular films and filmmakers do not make blanket presumptions about national or political concerns and have been careful to integrate descriptions and interpretations of them that will respect cultural differences while not eliding cross-cultural considerations and implications.

Scholarly analysis of Middle Eastern cinema has been practiced within many academic disciplines, using different approaches, but hails in part from area studies, a broadly interdisciplinary, Western academic field established and partly funded by the U.S. Department of State under the legislative act known as Title VI, first instituted in 1958 and renewed, often with significant emendations and changes of emphasis, every six years thereafter. Area studies' wide scope, initially bolstered by Cold War imperatives—which, under the auspices of the U.S. Information Agency/Service, were also responsible for many film educational initiatives throughout the Middle East—has also sometimes tended to homogenize that region, thus running the risk of furthering orientalist views about it. One complex facet of this approach may be seen in contemporary debates over the status of women in the Middle East, especially in relation to a frequently misunderstood Islam, all too often treated as coterminous with the region. Framed commonly by social science paradigms of anthropology, ethnography, sociology, archaeology, and psychology, Middle Eastern women have often been positioned as needful of "modern" uplift and humanitarian rescue. Under this system, women and women's issues are evaluated either according to universal models, such as those pertaining to social and reproductive roles or women's rights—by which Middle Eastern societies are found deficient—or, conversely, by discourses limited to quite specific localities, which may all but foreclose debate on the subject. Both approaches fail to accommodate sufficiently the views of women in the region, something else we have also tried to redress in this historical dictionary.

A NOTE ON WHAT IS NOT HERE

This volume covers a broadly defined Middle East, as explained in the preface. Its reach has not been expanded to Central Asia, despite the relationship between Tajik and Persian and the Turkic languages that predominate in most of the other former Soviet republics. These countries maintain strong links to Russia, and their diasporic and exile communities are predominantly resident there. Afghanistan, an entry about which has been included, marks a special case, in that it has been incorporated into American conceptions of the Middle East by post-11 September 2001 discourse. In addition, parts of Afghanistan, especially the area around Herat in the west, have for long periods been part of historic Persia. We include an entry on the country, however, partially because of the involvement of Iranian filmmakers who, in working there, have tried to help reestablish cinema since the fall of the Taliban. At the other geographical extreme, we have drawn an imaginary line under the disputed territory of Western Sahara and do not include an entry on the largely Arab Muslim country of Mauritania—although we do have one on Abderrahmane Sissako because of his importance to the theorization of global neoliberalism, migration, and Islam. For similar reasons, our coverage does not extend to Chad in central Africa, although we include in the second edition of this volume an entry on the largely Arab country of Sudan in East Africa, where the very first stirrings of a revival in the cinema are only just occurring. This is not meant to imply that the Maghreb and sub-Saharan Africa are entirely distinct culturally or politically—as demonstrated by the pan-African production conditions referred to in the entry on Ousmane Sembene’s *Camp de Thiaroye* (1987). Finally, because their cinemas are still so little developed, neither Libya, another country embroiled in civil struggle so that possibilities for film production are severely circumscribed, nor the Gulf state of Oman have been given entries. This still leaves a plethora of engaging material in the compelling, interlinked, but distinctive entries on the cinemas of Algeria, Egypt, Iran, Iraq, Israel, Lebanon, Morocco, Palestine, Syria, Tunisia, Turkey, and the diasporic and exilic cinemas associated with them, and on the increasing if uneven production in Bahrain, Jordan, Kuwait, Qatar, Saudi Arabia, and the UAE.

A

ABAZA, RUSHDI (1927–1980). A muscular Italian **Egyptian** actor famed during the 1950s and 1960s as both the romantic lead and tough guy, Abaza was born into a wealthy family and was fluent in five languages. Although he had no prior experience in the theater, he was keen to act in cinema; his first small role was in the film *The Little Millionairess* (Kamal Karim, 1948). In 1950, he attempted to break into the Italian film industry but, meeting with no success, returned to Egypt to play several minor roles. Many saw him as having the potential to reach international fame (comparable to that achieved by **Omar Sharif**) because he played small roles in *The Ten Commandments* (Cecil B. DeMille, 1956) and *In the Valley of the Kings* (Robert Pirosh, 1954). With slicked-back hair and a trimmed moustache, Abaza's suave appearance could easily become disheveled and—shirt off—raunchy during the course of a film. In *The Road* (Hossam Eddin Mostafa, 1966), Abaza's role as Saber is split according to his relationship with two very different **women**—as played by **Souad Hosni** and **Shadia**.

Under the direction of **Ezzedine Zulficar**, Rushdi **starred** in some of his most notable roles, including *Road of Hope* (1957) and *A Woman on the Road* (1958). Typical for the industry, these films set the tone for Abaza's subsequent performances. He was often cast as the sleazy individual with a good heart—and a tendency to drink, gamble, and engage in illicit love affairs. He played the role of a gangster in *The Second Man* (Zulficar, 1959), starring **Samia Gamal** and Sabah, and a strong and canny sailor in *Struggle on the Nile* (Atef Salem, 1959), alongside **Hind Rustom** and Omar Sharif, while in *A Man in Our House* (**Henri Barakat**, 1961), he plays the opportunistic cousin who willingly exploits the situation. In *Lost Love* (Barakat, 1970), Abaza's character cheats on his wife (Zubeida Tharwat) with her best friend (Hosni). Abaza also starred in **comedies** where, in contrast, he plays a hapless victim of the canny ploys of a witty and relentless female—most memorably in *Too Young for Love* (**Niazi Mustafa**, 1966), opposite Hosni. In *The Little Witch* (Mustafa, 1963), he is tormented, also by Hosni, who mistakes him for her estranged father, moves into his house, and disrupts his bachelor lifestyle, while in *Wife Number 13* (**Fatin Abdel-Wahab**, 1962),

his bride (Shadia) refuses to consummate their relationship after she discovers that he is a serial romantic who quickly loses interest after marriage. Similarly, in *Beware of Eve* (Abdel-Wahab, 1962), he plays a veterinary doctor who ultimately tames an ill-tempered shrew (Loubna Abdel Aziz). Abaza married actresses Sabah, **Tahiyya Carioca**, and Samia Gamal and continued to act until he fell ill and died before completing his role in the 1982 film *The Strong Men* (Ashraf Fahmy).

ABBASS, HIAM (1960–). An increasingly visible figure in contemporary world cinema, Palestinian actress Abbas has appeared in several landmark Middle Eastern films. The most recent of these is *Amreeka* (Cherien Dabis, 2009), arguably the first Palestinian–American feature, in which she plays a sharp-tongued immigrant to the United States from the **Occupied Palestinian Territories**—a role that resituates but reprises her more militant role as a *beur* organizer in *Living in Paradise* (**Bourlem Guerdjou**, 1998). Abbas's star persona is one of cool, often enigmatic introspection coupled with intelligent, principled resistance, characteristics that have led to her successful casting in Palestinian as well as Israeli films, notably *Haifa* (**Rashid Masharawi**, 1996), *The Syrian Bride* (**Eran Riklis**, 2004), *Paradise Now* (**Hany Abu-Assad**, 2005), *Free Zone* (**Amos Gitai**, 2005), *Disengagement* (Gitai, 2007), and *Lemon Tree* (Riklis, 2008), for which she won the Best Actress award from the Israeli Film Academy. Born in Nazareth and raised as a traditional Muslim, Abbas has also appeared in numerous international co-productions, including *Ali*, *Rabia and the Others* (**Ahmed Boulane**, 2000), *Satin Rouge* (Raja Amari, 2002), and *Gate of the Sun* (**Yousry Nasrallah**, 2003). In 2010, she appeared in *Miral*, American Jewish painter and filmmaker Julian Schnabel's melodramatic feature about a Jerusalem boarding school for orphaned Palestinian girls, widely viewed as an instance of *hasbara*; and in 2013, she costarred alongside **Nadine Labaki** in **Leïla Marrakchi's** *Rock the Casbah*, set at a funeral at which the deceased (**Omar Sharif**) appears onscreen as an invisible witness to his family's strained interactions.

ABDEL SAYED, DAOUD (1946–). An Egyptian director who graduated from the Cairo Higher Cinema Institute in 1968 and worked as assistant director to **Kamal El-Sheikh** and **Youssef Chahine**, Daoud Abdel Sayed later became closely associated with the **New Realist** movement of the 1980s and 1990s. His first feature, *The Vagabonds* (1983), tells the story of two tramps who become rich drug dealers and lose their friendship because of their greed. In *Kit Kat* (1991), the title referring to a popular district in north Cairo, the main protagonist is a blind man, Sheikh Hosni (**Mahmoud Abdel-Aziz**), who spends most of his evenings playing the lute, singing, and smoking hash with his friends. His son, finding little future in Egypt, sets his

hopes on traveling abroad to the Persian/Arabian Gulf—only to discover that the money he needs has been squandered by his father. Abdel Sayed’s protagonists have frequently been contradictory in their behavior, and his films often present a deep exploration of the complexities of his characters, rarely simplifying issues of motivation or morality. In *Land of Fear* (2000), we see a mainstream-looking film packed with action and romance. Yet within the somewhat typical narrative (a policeman goes undercover in order to infiltrate drug rings), we witness the existential conflict of a hero (**Ahmed Zaki**) plagued with solitude and uncertainty. The voice-over narration that punctuates the film recurs with a more satirical tone in *A Citizen, a Detective, and a Thief* (2001), **starring** Khaled Abu Naga, **Hend Sabri**, and popular singer Shaaban Abdel Rahim. The citizen character (Abu Naga) is a Westernized, liberal-elite author whose harmonious life is disrupted by the theft of his car—a random event that brings him into contact with a domestic servant (Sabri). The series of events that follow are as bizarre as they are unlikely—with Abdel Sayed maintaining an in-depth analysis of his characters, cross-class relations, and assumptions regarding high/low culture. A focus on moral corruption manifests the director’s ongoing concern with an issue considered crucial by the New Realist filmmakers during the 1980s, evident in *Messages from the Sea* (2010), a story of **exile** and return set in Alexandria, and *Out of the Ordinary* (2014), albeit a marked departure from realist aesthetics.

ABDEL WAHAB, MOHAMED (1907–1991). A highly inventive, extremely prolific, and immensely popular composer, musician, and singer, Abdel Wahab considerably expanded and developed Arabic music, adding Western rhythms and new instrumentation, and—partly at the suggestion of **Mohammad Karim**, who directed him in seven feature films—devising shorter variations of traditional forms. Born in Cairo, Abdel Wahab began recording music at the age of 13 and was already popular throughout the Arab world from radio broadcasts by the time he began a collaboration with Karim in a series of **musicals**, beginning with *The White Rose* (1934) and ending with *I’m No Angel* (1947). After this, he made a cameo performance in *Flirtation of Girls* (**Anwar Wagdi**, 1949), playing himself, performing one of his songs, and conducting a vast orchestra in friend **Yussuf Wahbi**’s house in the middle of the night at the climax of the film. Giving up cinema in the 1950s, he continued his singing in the 1960s and his composing long after—reflected in his broadly modernist experimentation with musical forms. In 1964, he wrote the first of several songs for his longtime rival at the pinnacle of **Egyptian** music, marking the first time that the much more traditionally minded **Umm Kulthum** is accompanied by an electric guitar. The popularity of these two figures, in particular, was a factor in establishing the primacy of **Egyptian** sound cinema in the Arab world.

ABDEL-AZIZ, MAHMOUD (1946–2016). After receiving a master's degree in agriculture from the University of Alexandria, Mahmoud Abdel-Aziz began his career during the late 1980s as an actor in **Egyptian** television. Although cast in serious films such as *Shafika and Metwally* (Ali Badrakhan, 1978) and *Hunger* (1986), he also often played comic roles in films that touched on social issues. Dimwitted, earnest, and endearing, he is the half-wit in *The Palm Agency* (Hossam Eddin Mostafa, 1982)—named after a district in Cairo—while *The Flat Is the Wife's Legal Right* (Omar Abdel-Aziz, 1985) features a classic scene in which Abdel-Aziz sits on the kitchen floor in the middle of the night, legs crossed, elbow deep in a washing pail, singing loudly in an attempt to aggravate his ex-wife and her mother. In *Beast Race* (Ali Abdel-Khaliq, 1987), he agrees to a lobotomy, then regrets his decision and offers his riches for the chance to reverse the procedure before going mad with despair at the loss of his “cantaloupe” (the area of his brain that represents his potency).

Abdel-Aziz worked with a number of **New Realist** directors and was quickly associated with their movement. He **starred** in Ra'fat El-Mihi's *The Gentleman* (1987), *Fish, Milk, and Tamarind* (1988), and *Dear Ladies* (1990), in which he is married to four career-oriented **women** simultaneously and ends up pregnant. However, he is best known for his role as Sheikh Hosni in *Kit Kat* (Daoud Abdel Sayed, 1991), in which he plays a blind man who lives with his mother and son. He also costarred with actresses Naglaa Fathi (*Excuse Me, It's the Law* [Inas al-Deghidi, 1985]), Mervat Amin (*The World on the Wings of a Dove* [Atef El-Tayeb, 1989]), Abba Kamel (*Ika's Law* [Ashraf Fahmy, 1991]), and Ilham Shahine (*Pleasure Market* [Samir Seif, 1999]). After a period of absence, he featured alongside a younger generation of actors in *The Magician* (Radwan El-Kashef, 2002). He played a single father who struggles to preserve his daughter's virginity in *The Baby Doll Night* (Adel Adib, 2008) and appeared as the gang leader in *Ibrahim Abyad* (Marwan Hamed, 2009). Abdel-Aziz continued to act in both television and cinema up until his death.

ABDEL-SALAM, SHADI (CHADI) (1930–1986). A committed nationalist and liberal of the **Nasserist** era, Abdel-Salam, born in Alexandria, trained as an architect and worked as a set and costume designer with **Egyptian** directors such as Youssef Chahine, Salah Abu Seif, and Henri Barakat, as well as with Joseph Mankiewicz on *Cleopatra* (1963), Jerzy Kawalerowicz on the Polish *Pharoa* (1966), and Roberto Rossellini on the television series *Man-kind's Fight for Survival* (1967). In 1968, he became head of the Unit for Experimental Cinema, in which directors were given more freedom of expression, and for which he directed two **documentaries**: *Horizons* (1972), about the arts in modern Egypt, and *The Armies of the Sun* (1975), on the 1973 war with **Israel**.

Given his background in architecture, his experience in costume and set design, and his knowledge of history and philosophy, Abdel-Salam manifested his desire to rekindle the splendor of ancient Egypt, rejecting both socialist **pan-Arabism** and **Islamism**—the two solutions offered for the salvation of Egypt. Abdel-Salam's work reveals a rigorous attempt to draw on and understand ancient Egypt and its significance within contemporary Egyptian society, most apparent in his only feature, *The Night of Counting the Years* (1968), also known as *The Mummy*. His other films, including the fictional short based on an ancient papyrus *The Complaints of the Eloquent Peasant* (1970), and his unfinished project, *Akhenaton*, about the ancient king who sought to unify Egypt, highlight his conviction that this rich past is one that remains relevant to Egyptians today. He also directed three nonfiction shorts on the subject of ancient Egypt: *Tut Ankh-Amon's Chair* (1983), *The Pyramids and Their Antecedents* (1984), and *Ramses II* (1986).

ABDEL-WAHAB, FATIN (1913–1972). Born in Dumyat, Abdel-Wahab became **Egypt's** most important **comedy** director during the 1950s and 1960s, and the vast majority of his films belong to that **genre**. He worked closely with **Ismail Yasin** following the success of their collaboration in *Miss Hanafi* (1954), in which Yasin becomes a woman and marries a butcher; the collaboration continued with a series of films with “Ismail Yasin” in the title, beginning with *Ismail Yasin in the Army* (1955). The fact that Abdel-Wahab graduated from military college in 1939 and continued to work in the armed forces until 1954 indicates that his experience fed much of the content of his early films. Their plots frequently revolve around the unlucky Yasin, who finds himself unable to meet the physical demands of army training or is diminished by a stronger or richer adversary. Typical of the genre, following a series of adventures, justice is restored.

Through his comedies, Abdel-Wahab explored a number of significant social issues in Egypt—in particular, class differences and the role of **women**. The social aspect of his films came to be emphasized during the 1960s, when he made films such as *Oh Eve* (1962) and *Bride of the Nile* (1963), both starring **Rushdi Abaza** and Loubna Abdel Aziz. In *My Wife the General Manager* (1966), Abdel-Wahab explores the shifting role of women in a story about a couple whose married life is dramatically affected when the wife (**Shadia**) is promoted above her husband (Salah Zulficar) and is forced to redefine her role as both a wife and a boss. Another of his significant films is *Wife Number 13* (1962), a loose adaptation of the *1001 Nights*, with **stars** Shadia and Abaza. As a director, Abdel-Wahab worked well with stars, and was able to draw them out of their typecast roles; among his earliest films was *Professor Fatima* (1952), starring **Faten Hamama** as a lawyer who uses her cunning to prove the innocence of her neighbor's son, wrongly accused of murder.

ABDO MOTA (2012). This popular **Egyptian** film directed by Ismail Farouk and produced by Ahmed El Sobky, **stars** Mohamed Ramadan in his most prominent role as a thug (*baltagi*), Abdo Mota, who lives in Cairo's informal districts (*ashwaiyyat*). Released in cinemas during Eid El Adha, the narrative is a typically sensationalist depiction of life in Cairo's slums, marked by musical interludes (wedding dances, songs), street fights and brawls, thugs brandishing guns and knives, drug dealing and alcohol consumption, violence against women, unlikely love triangles, illegitimate children, abortion and self-induced miscarriage, and robbery and murder. *Shabi/mahraganat* (popular or electronic dance music) song lyrics are coupled with Ramadan's rhyming slang—with some controversy among critics provoked by the film's inclusion of women dancing to a song venerating the prophet Mohammed's grandchildren (Hassan and Hussein) and their mother Fatma El Zahra. As is typical of Ahmed El Sobky productions, the narrative is haphazard and uneven—**musical** scenes are interspersed with action and drama designed to depict the extremity of life in the slums—and critics accused it of being vulgar and immoral: Abdo frequently appears bare chested and occasionally with a snake around his neck, and the film begins with his jumping out of bed with a woman as the police come to arrest him. He is determined to avenge the drug lord Mokhtar El Aw for failing to prevent his arrest, and the two men compete over not one but two love interests: Angham (Abdo's cousin who has a food cart selling cooked beans) and Rabia (performed by the renowned dancer Dina), the “tart with a heart.” After going clean, settling down to sell bread on the pavement beside Angham's bean cart, and working as a driver for the same rich family as Angham's father, Abdo and Angham get engaged, but the joy is dramatically overturned when Abdo is framed for robbery and murder. Angham resolves to marry Mokhtar instead, and when questioned by her father, she articulates her despair: the whole slum is jinxed, she says, and just when things get really bad, the government steps in to finish them off. Abdo eventually manages to escape from prison and shoots Mokhtar and his henchmen. The film ends with Abdo on death row, full of regrets. After its release, the film became a widespread reference, Abdo Mota becoming synonymous with street thugs and tough-talking youth. Following the film's success, Ramadan's association with El Sobky was consolidated, and he performed a similar role in another El Sobky production, *Lion's Heart* (Karim El Sobky, 2013).

ABDUL-HAMID, ABDULLATIF (1954–). The internationally most renowned **Syrian** director, Abdul-Hamid was born in the port city of Lattakia in northwest Syria near the **Turkish** border. He graduated from the Russian State Institute of Cinematography (VGIK) in 1981, then began directing **documentaries** for the National Film Organization (NFO) in Damascus, where he also worked as an assistant director on *Dreams of the City* (1983)

with VGIK peers **Mohammad Malas** (director) and **Samir Zikra** (coscript-writer). After starring in a subsequent NFO production, *Stars in Broad Daylight* (1988)—directed by another VGIK graduate, **Oussama Mohammad**, in which Abdul-Hamid plays a character made up strongly to resemble then Syrian president Hafez al-Assad—he directed his first feature, *Nights of the Jackal* (1989), concerning a traditional rural family’s encounter with the modern state on the cusp of the Six-Day War. This was followed by *Verbal Letters* (1991), a story of unrequited love resembling *Cyrano de Bergerac*. Both were highly successful with Syrian audiences—the first Syrian films to meet with such popular reception since the Ba‘th Party first took power in 1963.

Abdul-Hamid’s Soviet training is evident in his directorial technique, which forges associative and interpretive connections, often within the span of a single zoom, between characters and their surroundings, and between everyday objects and their social functions, notwithstanding relatively straightforward story lines. These connections often find common ground in the Syrian experience of **defeat**, a salient thematic in *At Our Listeners’ Request* (2003) and *Nights of the Jackal*, and a recurrent trope in much Syrian cinema. *At Our Listeners’ Request*, set in 1969, exposes the potential for political enlightenment of even the most escapist of entertainment media, while *Out of Coverage* (2007), his seventh film, is a study of the personal reverberations of political imprisonment in everyday Syria. All of Abdul-Hamid’s films have received acclaim and awards at international **film festivals**, as well as praise at home.

ABDULLAH OF MINYE (1989). Whereas the first **Islamic** films appeared in **Turkey** during the 1970s, amid “**true**” **national cinema debates**, *Abdullah of Minye* was released after the demise of **Yeşilçam**, when the majority of Turkish cinemas had been closed down. Adapted from a novel, **Yücel Çakmaklı**’s film depicts challenges faced by Islamists in a fictional **Egypt** that allegorizes Turkey. The film was categorized as “white cinema”—along with several other, similarly themed films of the period—for its projection of strict religious purity and morality. Because of its financial success, *Abdullah of Minye* was followed the next year by a sequel, as white cinema films gained moderate if short-lived popularity and were screened in temporarily reopened cinemas and alternative venues such as coffeehouses and communal gathering places.

ABU SEIF, SALAH (1915–1996). Known as the master of **Egyptian realism**, Abu Seif was born in Cairo and had a very lengthy and distinguished career that spanned more than 50 years, during which he directed more than 40 films. His first films were straightforward narratives, mostly romances,

comedies, or costume dramas such as *The Adventures of Antar and Abla* (1948). Having begun his career as assistant director to Kamal Selim on *Determination* (aka *The Will*) (1939), he went on to study cinema in Paris and returned to Egypt to make a number of **documentaries** and *Your Day Will Come* (aka *The Day of the Unjust*) (1951), which he wrote with **Naguib Mahfouz** as a local adaptation of Émile Zola's *Therese Raquin*. Abu Seif's subsequent films placed emphasis on what was referred to as "The Popular Quarter" (*Al-Hara Al-Shabia*), often inspired by real incidents and featuring the plight of the poor, or an examination of the root causes of crime and criminality: almost coinciding with the **Free Officers coup**, *Master Hassan* (1952) is the story of a man who leaves his wife and child to live with a rich woman on "the other side of the Nile" in the upper-class Cairo district of Zamalek; *Raya and Sakina* (1953) is a dramatic reenactment of a real-life Alexandrian crime story, concerning two female serial killers who prey on young **women**; *The Monster* (1954) is a crime story about an underworld controlled by a lower-class criminal and brutal landowner; while *The Thug* (aka *The Tough Guy*) (1957) concerns a young peasant's struggle to survive as a trader in a Cairo vegetable market controlled by malicious locals. Despite their focus on the lower classes, these films are highly polished commercial studio productions that make use of the **star system**.

In what some have considered to be a betrayal of his previous social commitment, Abu Seif then shifted his focus to the upper bourgeoisie and aristocracy in films featuring morally complex characters but predictable endings. He frequently collaborated with Naguib Mahfouz as a scriptwriter and directed classic adaptations of *Beginning and End* (1960), starring **Omar Sharif**, and *Cairo 30* (1966). Through his adaptations of the work of Ihsan Abdel Quddus, he also portrayed somewhat independent-minded women embroiled in illicit love affairs: *The Empty Pillow* (1957) and *I Am Free* (1959), both starring Loubna Abdel Aziz; and *I Can't Sleep* (aka *Nights without Sleep*) (1957), *The Closed Road* (aka *The Dead End*) (1958), and *Don't Extinguish the Sun* (1961), starring **Faten Hamama**, who also features in *I Am Free*. In *A Woman's Youth* (1956), **Tahiyya Carioca** plays an older woman who uses her power to seduce and manipulate a young student.

But Abu Seif's films were not always so serious and morally coded. In *Between Heaven and Earth* (1959), he places characters from different classes and backgrounds in an elevator stuck between two floors: in a comic ensemble of star performers, **Hind Rustom** plays a glamorous film star who is confronted with having to deliver a baby, and Abdel-Moniem Ibrahim a madman who has escaped from an asylum and bickers with a peasant (*fellah*) carrying a large tray of cooked game on his head. Still, Abu Seif made a valuable contribution to the political environment in which he worked—most notably with *Case Number 68* (1968), in which he criticized the rampant corruption of the socialist policies of the time. More subtly, the opening of

The Malatili Baths (1973), featuring shots of Cairo's numerous statues of historical figures, demonstrated Abu Seif's ability to adopt an experimental style, and while some have dismissed it as cheap sensationalism due to its overt sexual content, the film has been commended as one of the first Egyptian productions to include a relatively nuanced depiction of a homosexual character.

ABU SHADI, 'ALI (1947–2017). An **Egyptian** film critic and former member of the New Cinema Group, Abu Shadi wrote a number of critical surveys of Egyptian cinema and **documentary**. In 1996, he became Egypt's chief **censor**, and was also director of the National Film Center, the annual **National Film Festival**, and the Ismailia International Film Festival.

ABU-ASSAD, HANY (1961–). Born in Nazareth, Abu-Assad emigrated from **Palestine–Israel** to the Netherlands in 1980, where he studied engineering and first worked as a technical airplane engineer. His cinematic career began as a producer for television **documentaries** broadcast on England's Channel 4 and the BBC. In 1992, he wrote and directed his first film, *Paper House* (aka *House of Cards*), which portrays a young Palestinian teenager trying to rebuild his family home after its destruction by the Israel Defense Forces. After writing and directing another short and serving as producer and director's assistant for *Curfew* (**Rashid Masharawi**, 1993), Abu-Assad began his first full-length feature project as director of *The Fourteenth Chick* (1998), a **comedy** about a couple in Amsterdam. He followed that with a satirical documentary made for Dutch television, *Nazareth 2000* (2000), about Palestinian Christians and Muslims quarreling, as seen through the eyes of two gasoline station attendants.

A common theme in Abu-Assad's subsequent five films has been the Palestinian experience of physical fragmentation due to the **Israeli Occupation** and its impact on personal relations. Thus, in *Rana's Wedding: Another Day in Jerusalem* (2002), a **woman** is not only separated from her fiancé by a checkpoint but ends up marrying him at one. Regarding larger political and social relations, *Ford Transit* (2002) depicts a taxi driver earning income due to checkpoints, as his clients shift their daily routine to circumvent or pass through them. Abu-Assad's *Paradise Now* (2005), depicting the last days of two would-be suicide bombers, gained him international recognition, as well as a fair dose of controversy, thus making him perhaps the most internationally famous contemporary Palestinian filmmaker. *Omar* (2013) takes on the subject of collaboration and explores how the Israeli security forces pressure youth to spy on each other, additionally fragmenting relationships, families, and society. *The Idol* (2015) is a dramatization of the real-life story of Gazaborn singer Mohammed Assaf, who overcame the odds to become an over-

night success story in the *Arab Idol* singing competition by illegally crossing the border into **Egypt**. Abu-Assad also directed the Hollywood-produced film *The Mountain between Us* (2017), about the survivors of a plane crash who must overcome their differences in order to survive—it is his first feature film not to focus on the Palestinian experience.

ADIÓS CARMEN (2013). Using **Amazigh** languages in addition to Arabic and Spanish, Mohamed Amin Benamraoui's film is an intimate historical tale set in the Rif of **Morocco** during the early 1970s at a time of growing tensions between Morocco and Spain. It focuses on a lonely 10-year-old boy, Amar, who becomes close friends with Carmen, an older Spanish usherette in a cinema. Carmen takes Amar under her wing and introduces him to films made in a language he does not understand, which serve progressively to compensate for an absent mother and an abusive uncle. Meanwhile, he discreetly carries messages between Carmen and her Moroccan lover.

ADRIFT ON THE NILE (CHATTER ON THE NILE) (1971). Based on a novel by **Naguib Mahfouz** and directed by **Hussein Kamal**, *Adrift on the Nile* is arguably the most realistic depiction of drug use in **Egypt**, focusing primarily on a group of users from different segments of society (including a lawyer, an actor [Ahmed Ramzy], and a journalist), who gather to drink, party, and smoke hashish from a traditional homemade water pipe (*koza*) on a houseboat. The story is narrated by Anis Zaki (Emad Hamdi), an embittered petty government official who comments on the nation's hypocrisy. On an excursion to the ancient ruins at Memphis, the group clambers onto a massive statue—while the women caress its face, the men light up and joke that the statue is also stoned. On the way back, the hedonistic group accidentally runs over a peasant woman with their car. Unable to think clearly, they decide to cover up the incident instead of reporting it, and each of them offers an excuse, blaming the government and then laughing the matter off—an allusion to the moral corruption of the time, involving specifically those who betrayed the ideals of independence and socialism for selfish gain. The final image, Anis—who has finally come to question the group's behavior—walking through the streets of Cairo shouting, “The peasant woman is dead and we have to turn ourselves in,” is one of the most powerful endings in Egyptian cinema.

AFGHANISTAN. Historically, a geographical region contested by European **colonial** powers, epitomized by the “great game” for control of central Asia between Great Britain and Russia during the 19th century, much of Afghanistan was once part of the Persian Empire, and the western city of Herat, in particular, retains many cultural ties to **Iran**. The rise of the Taliban

and the armed struggle that has continued throughout much of the country since their displacement by American-led North Atlantic Treaty Organization troops following the events of 11 September 2001 resulted in many Afghans fleeing their country, and by 2003, 2.3 million had come to live in Iran, many registered and thus legally present but many others illegally settled. The plight of Afghan **refugees** has been the subject of, or been part of the background in, many Iranian films, including *Baran* (**Majid Majidi**, 2001) and *Delbaran* (**Abolfazl Jalili**, 2000). The withdrawal of the United States from the Joint Comprehensive Plan of Action (known commonly as the Iran nuclear deal) in 2018 and the imposition of extensive U.S.-led sanctions on the country toward the end of 2018 caused an economic crisis, whereupon large numbers of Afghans left Iran, either to return to Afghanistan or to cross illegally into **Turkey**. Bahman Giarostami captures this moment of return to Afghanistan and its administrative hassles at a border-crossing facility inside Iran in his **documentary** *Exodus* (2018).

In other Iranian films (*The White Balloon* [**Jafar Panahi**, 1995]; *Taste of Cherry* [**Abbas Kiarostami**, 1997]), Afghan characters play smaller but crucial roles. Iranian filmmakers have also recorded the struggle of the Afghani population within the country. Majidi's documentary *Barefoot to Herat* (2002), for example, is shot largely in refugee camps in western Afghanistan, while **Mohsen Makhmalbaf's** *Kandahar* portrays a Canadian-born woman traveling in the country in search of her suicidal sister, along the way witnessing, as well as experiencing, many aspects of the physical and mental trauma of war, including a striking sequence in which one-legged people compete for prostheses dropped from the sky by helicopter. Although most of the film was shot in Iran, parts were filmed in Afghanistan. This is true too of Makhmalbaf's *The Cyclist* (1989), about a poor Afghan immigrant to Iran, while his subsequent short film, *Afghan Alphabet* (2001), portrays girls trying to attain an education denied them by the Taliban. Following the Taliban's overthrow, Makhmalbaf worked extensively with the indigenous Afghani film community to revive cinema, which, having flourished in the 1960s and 1970s, was completely forbidden under Taliban rule. His daughter, **Samira Makhmalbaf**, shot her third feature, *At Five in the Afternoon*, and her contribution to the portmanteau film *09'11"01—September 11* (2002) there. More recently, several Afghan–Iranian coproductions have been completed; for example, Afghan director Ramin Rasouli's *Lina* (2017) and *Dogs Did Not Sleep Last Night* (2020), currently in production, were both shot largely in Iran.

A bomb attack on a film screening at the French cultural center in Kabul in 2014 illustrates the continuing challenges of film **exhibition** in Afghanistan. Today, this is largely restricted to the capital and caters mainly to young men watching industrial films from India and Pakistan. However, in 2019, documentary filmmaker Diana Saeed Jamal launched I-Khanom, a cinema for

women and families, opening with a screening of Afghan filmmaker Shahr-banoo Sadat's *The Orphanage*. In May 2019, Sahraa Karimi became the first female general director of the Afghan Film Organization, and in August the **Afghan Film Festival**, a 10-day event celebrating the 100th anniversary of Afghan independence, took place, screening 100 Afghan and Iranian films.

AFTER SHAVE (2004). Directed by **Lebanese** Hany Tamba, this satirical short consists of a **comedic** exchange between Mr. Raymond, a wealthy recluse, and Abu Milad, a traveling barber, as the latter cuts the former's hair before a mirror in Raymond's stately home. Abu Milad does not realize that his client is simultaneously conversing with his deceased wife, but the barber is well compensated so pays little heed. Finally, Raymond, prepared to leave home for a romantic rendezvous with his phantom wife, is hit and killed by a car as he tries to cross the street. As the lottery ticket he has just purchased flies into Abu Milad's hands, Raymond's ghost proceeds toward his date. Recalling Tamba's earlier short, *Mabrouk Again* (2000), and prototypical of his subsequent feature, *Melodrama Habibi* (2008), *After Shave* juxtaposes mundane reality with nostalgic fantasy, in turn critically paralleling the disjuncture between the two fields of perception with the cinematic suspension of disbelief.

AKAD, LÜTFİ Ö. (1916–2011). Born in Istanbul, **Turkey**, Akad was educated in economics and commerce but quickly quit his job at a bank and started working in the film industry. He wrote and directed his first film, *Hit the Whore* (1949), an adaptation of a novel about the Turkish War of Independence, with almost no filmmaking experience, only knowledge gleaned from reading *Cahiers du cinéma*. Akad became an early master of **Yeşilçam**, developing a methodological and partly Hollywood-inspired **realist** film language. While Akad directed popular melodramas, **comedies**, operetta adaptations, and **musicals** (*Give Some Consolation*, 1971), he is best known for his trilogy on migration that represents a transition from rural Anatolia to city life. The first film of the trilogy, *The Bride* (1973), often listed as one of the greatest Turkish films, provides a realistic perspective on the challenges faced by a rural family that migrates to Istanbul. Akad is affiliated with the Turkish **National Cinema** movement.

AKAN, TARIK (1949–2016). After winning a magazine's **star** contest, Akan began his career as a leading actor in romantic **comedies** and melodramas. As the number of social **realist** dramas and leftist films rose slightly during the late 1970s, Akan also took roles in some of these political films. He appears as the handsome protagonist in the popular comedy *Blue Beard* (*Ertem Eğilmez*, 1974), about four bums who kidnap a famous singer. In

The Herd (Zeki Ökten, 1978), he plays a villager in largely **Kurdish** south-eastern Turkey who helps his neighbors try to take a herd of sheep to a city; in *The Way* (Şerif Gören, 1981), he plays one of five temporarily released prison inmates, each of whom experiences a different adventure; and in the realist drama *The Wrestler* (Zeki Ökten, 1984), he plays an oil wrestler who tries to earn a living with his wife.

AKIN, FATİH (1973–). This **Turkish** German filmmaker was born in Germany and attended the Hamburg Academy of Fine Arts. Six years after his debut film, *Short Sharp Shock* (1998), Akin became a prominent **transnational** and European filmmaker with *Head-On* (2004), a fast-paced, highly aestheticized love story between a Turkish German woman and man, which was awarded the Golden Bear at the Berlin **Film Festival**. He subsequently directed a **documentary** about the Turkish music world, *Crossing the Bridge: The Sound of Istanbul* (2005). His subsequent *The Edge of Heaven* (2007) is a dramatic feature organized into a dialectical narrative that attempts to transcend the Turkish–German divide with a lesbian love story that challenges traditional perspectives on **gender and sexuality**. While Akin’s early work is influenced by that of Martin Scorsese, his later technique also invokes the thematics and narrative-compositional tropes of migrant cinema, including travel, border crossings, temporal disjunctions, multiethnic casting, and melodramatic language. In addition, recalling the **new cinema of Turkey**, Akin’s films articulate autobiographical themes and discourses related to his **diasporic** identity, as well as political tones reflecting his critical position, especially against the rise of **nationalism** and racism. His 2017 drama about rising nationalism in Europe and its effects on migrant populations, *In the Fade*, competed for the Palme d’or at the Cannes **Film Festival** (its lead actress, Diane Kruger, won Best Actress) and received Best Foreign Language Film at the 2017 Golden Globe Awards.

AKKAD, MOUSTAPHA (1935–2005). Akkad was an innovative film producer and director who made both Hollywood **genre** films and Arab- and Muslim-themed epics promoting cultural understanding, during a career spanning more than three decades. Born in Aleppo, **Syria**, and educated in film and theater in the United States, Akkad began his film career as a production assistant on *Ride the High Country* (Sam Peckinpah, 1962). His first film as director was *The Message* (1976), produced in English-language and Arabic versions with different actors, about the Prophet Mohammed (who was not shown on-screen in adherence to **Islamic** convention) and the birth of Islam. Carefully researched and endorsed as accurate by Qur’anic

scholars and Muslim clerics, *The Message* garnered audiences worldwide. It was embraced by many as a respectful representation of Islam, but was banned in several Muslim countries, including **Saudi Arabia**.

In 1978, Akkad forged a long-term partnership with John Carpenter, executive producer of the first and ultimately each of the eight *Halloween* slasher films. Akkad directed his second film, *The Lion in the Desert*, funded by Libyan head of state Muammar al-Gaddafi and starring Anthony Quinn (who also had featured in *The Message*), about a Muslim rebel who fought for Libya's independence and self-determination. Akkad died in 2005 as a result of injuries sustained in a hotel bombing in Amman, **Jordan**; reportedly, more than 2,000 people attended his funeral services in Aleppo. At the time of his death, Akkad was continuing to seek financing for an epic project, *Saladin*, about the Muslim leader who fought the Crusaders, a story previously filmed by **Youssef Chahine** in 1963.

AL JANAHI, NAWAF (1977–). Both a filmmaker and an advocate for Emirati filmmaking, Al Janahi is the son of the late Mohamed Al Janahi, an Emirati television and theater actor. Nawaf Al Janahi began acting at the age of seven and studied film at City College in San Francisco. His first narrative feature, *The Circle* (2009), was purchased by the **Saudi**-owned Middle East Broadcasting Center media network; his second, *Sea Shadow* (2011), was the first Emirati film funded by Image Nation and one of the first **United Arab Emirates** (UAE) films to get a major theatrical release in the territory. Al Janahi has also directed four shorts: *On the Road* (2003), *Souls* (2004), *Mirrors of Silence* (2006), and *Between Two Worlds* (2018). In 2001, he became one of the founding members of the **Emirates Film Competition**, thus beginning the development of a filmmaking community in the UAE. In 2014, he launched the Emirati Cinema Campaign, going on a bike tour through the UAE to bring local awareness to Emirati filmmaking. From 2014 to 2017, he curated the popular 50-seat Black Box Cinema at the annual Abu Dhabi Book Fair, showcasing shorts from around the Arab world.

AL JAZEERA. This Arab satellite news station started broadcasting from Doha, **Qatar**, a small oil-rich state on the Persian–Arabian Gulf, in 1996. A grant from Emir Hamad bin Khalifa Al-Thani, who had come to power in a bloodless coup the previous year, established the station, partly to fill a vacuum left by the breakup of the British Broadcasting Company's (BBC) **Saudi**-based Arabic Television Network and partly to supply continued employment to many of the journalists who had previously worked there. To some degree, Al Jazeera was modeled on the supposed objectivity of the BBC, adopting the motto, "Give the opinion, then give the other opinion"—although debate continues over the degree of influence exercised on the

station by the Qatari government. Still, the emir has apparently resisted increased pressure from the United States since the 2003 invasion of **Iraq**, and subsequently since the 2011 civil and military crisis in **Syria**, to dissuade the station from broadcasting material perceived as anti-American—and anti-**Zionist**.

The evident professionalism, wide coverage of issues, and relative objectivity of Al Jazeera quickly made the station popular in much of the Arab world, where government-run terrestrial channels are typically heavily **censored**. It has displaced the BBC and CNN as the preferred news station in most **Middle Eastern** countries. The station was brought to worldwide attention at the onset of the war in **Afghanistan**. Since then, it has expanded into sports programming and, in November 2006, into English-language broadcasting through Al Jazeera English, based in Doha, London, Washington, and Kuala Lumpur, and managed largely by British journalists, including Robert Fisk. In 2013, however, Al Jazeera America replaced Al Jazeera English in the U.S. television market, although it ceased operations in 2016 under circumstances attributed to censorship, which had compromised its branding as an alternative news venue. The station is the subject of a widely distributed **documentary**, *Control Room* (Jehane Noujam, U.S., 2004).

Al Jazeera's success has spurred the establishment of several other satellite news stations in the Middle East, although none as free of their funders' influence. Many are either directly funded by the ruling family of Saudi Arabia—as in the case of Al Jazeera's most important rival, Al Arabiyya—or are recipients of Saudi funding.

AL SIDDIQ, KHALID M. (KHALID M. SIDDIQ) (1945–). This **Kuwaiti** film director and producer is known primarily for his groundbreaking feature *The Cruel Sea* (1971). Al Siddiq studied film informally at Central Studios in India. He later received practical film training in Italy, the United Kingdom, and the United States. In 1990, all of his studios were looted and destroyed during the **Iraqi** occupation of Kuwait. However, he is still active, often working on foreign films under pseudonyms. *The Cruel Sea* continues to have an enduring effect and is often screened in international settings. It depicts challenges Kuwaitis faced in the pre-oil era, in particular the perils of pearl diving, which entailed spending several months on and in an often-rough sea each year. The film's narrative follows a young man who takes on a dangerous and ultimately fatal journey in an attempt to find a *danah*—a large and expensive pearl that he hopes to use as a dowry with which to marry his sweetheart, a woman of higher social status. The film employs a pastiche of styles, fluctuating between **realism** and postmodernism. Its minimalist aesthetic contrasts while complementing Al Siddiq's technical ambition, as it includes remarkable underwater scenes and deeply subjective point-of-view shots that probe cultural boundaries. *The Cruel Sea*

is considered the first feature film from the Gulf region and has won several awards from international **film festivals**, including the FIPRESCI Prize at the Venice Film Festival.

Among Al Siddiq's other films as a director are *Alia and Esam* (1964), a short that focuses on vengeance and a blood feud between Bedu tribes; *The Falcon* (1965), a documentary about falconry; *The Last Voyage* (1966), a short film about an aging owner of a trading dhow (*al-boom*), which allegorizes the heyday of mercantile journeys to India and Africa, before an oil tanker paralyzes its movement; *Faces of the Night* (1968), a medium-length film about young lovers separated by arranged marriage; and *Wedding of Zein* (1976), a feature based on the classic Arabic novel of the same name by **Sudanese** author Tayib Saleh.

ALAEDDINE, HASSAN (SHOUSHOU) (1939–1975). This Lebanese actor, famous for his long mustache and nasal voice, earned his screen name from his first film role in *Shoushou and the Million* (1963), which was also director Antoine Rémy's debut film. By his early death at age 36, Shoushou had become a major **comic** figure in **Lebanon**, known for voicing sardonic social criticism.

ALAOUÏÉ, BORHANE (1941–). Born in southern **Lebanon**, Alaouié moved to Brussels in 1968 to study filmmaking at the Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion. He earned his reputation as a masterful filmmaker and cultural critic with his reenactment of the 1956 **Israeli** massacre of **Palestinians**, *Kfar Kassem* (1973), based on the novel by Assem Al Jundi and produced in **Syria**. Alaouié then collaborated with **Tunisian** filmmaker Lotfi Tabet on *It Is Not Enough for God to Be with the Poor* (1977), which follows architect Hassan Fathi on a tour of **Egypt**. Among a handful of filmmakers who continued to direct films during the **Lebanese Civil War**, Alaouié's work engages the effect of war and **exile**. Filmed on location during the early stages of the war, *Beirut the Encounter* (1981) set a precedent for portraying the rupture of relationships and the allure of departure through intimate wartime stories. With *Letter from a Time of Exile* (1988), shot in Paris, Alaouié began a series of experimental **documentaries** about the fragmentation of exile, experienced abroad first, then within one's country. *Black Night Eclipse*, his contribution to the Tunisia-produced omnibus film *The Gulf War . . . What Next?* (1991), continues this exploration. *Khalass* (2007) shows seeds of hope in the friendship of three civil war survivors, despite renewed violence in Lebanon. His subsequent short film, *Mazen and the Ant* (2008), was produced by the **Al Jazeera**

Children's Channel. It recounts the story of a boy who decides to help an ant struggling to carry a grain of wheat, thus risking lateness to school. Alaouié teaches at the Université Saint-Joseph in Beirut.

AL-ARISS, ALI (1909–1965). The first **Lebanese** filmmaker, Al-Ariss directed two narrative features in the mid-1940s. *The Rose Seller* (1943) had limited success, but due to a controversy over artistic control, *Kawkab, Princess of the Desert* (1946) attracted large audiences upon its release. These are considered the first “talkies” in Lebanon, with the **Egyptian** vernacular spoken in *Rose* and a Bedouin vernacular in *Kawkab*. As with many Lebanese Muslims, Al-Ariss's **pan-Arabist** politics favored building on the Egyptian model rather than creating a “Lebanese” cinema.

AL-DARADJI, MOHAMED (1978–). Baghdad-born Al-Daradji fled **Iraq** for the Netherlands in 1995, in the aftermath of the Gulf War, then trained in directing and cinematography in the United Kingdom before returning to Iraq in 2003, in the midst of the **Iraq War**, to begin his professional filmmaking career. In 2006, he directed his first narrative feature, *Ahlaam*, a hyperkinetic dramatization of the U.S. bombing of Baghdad, focusing on its effects within a mental institution and its titular, female patient, the highly aestheticized, dreamlike rendering of whose perceptions serves to universalize the devastation, thus enabling an allegorical reading of an essentially “insane,” irrational Iraqi mindset. *Ahlaam* received much international attention, including an Academy Award nomination as Iraq's official entry. Al-Daradji's next film, *Son of Babylon* (2009), also well-received internationally, narrates the journey of a young boy, Ahmed, and his sickly grandmother, Umm Ibrahim, as they travel across Iraq in search of his father, Ibrahim, apparently lost in war. As with *Ahlaam*, the causes and conditions of Iraqi wartime suffering are taken out of context, with stereotypical portrayals of Arabs and Muslims substituting for serious explanation. In 2013, Al-Daradji continued—while complicating—the journey motif with *In the Sands of Babylon*, a hybrid feature now centering on an Iraqi soldier (the missing father in *Son of Babylon*) who escapes imprisonment in **Kuwait** during the Gulf War, only to end up in one of Saddam Hussein's prisons. Twenty years later, Ibrahim's fate is revisited by those who knew him, in investigative interviews conducted by Al-Daradji and interwoven throughout the fictional narrative, itself supplemented by the insertion of contemporary newsreel footage. Al-Daradji has been criticized for reportedly having collaborated with U.S. forces during the shooting of *Ahlaam*, and with the Iraqi police and military during the shooting of *Son of Babylon*. His most recent feature, *Journey* (2017), concerns an Iraqi female suicide bomber who decides to abort her planned action.

AL-DEGHIDI, INAS (1954–). A rare female director in the **Egyptian** film industry, al-Deghidi was born in Cairo and graduated from the Cairo Film Institute in 1975. She then worked as an assistant to both **Salah Abu Seif** and **Henri Barakat** before directing her own features, beginning with *Excuse Me, It's the Law* (1985). **Women** are prominent in many of her films, and she has been credited with reenvisioning their relationships to one another and to the dominant male gaze of mainstream commercial films, in works such as *Cheap Flesh* (1995), *Night Talk* (1999), *Memoirs of an Adolescent* (2002), and *Researchers for Freedom* (2004).

ALEXANDRIA (AUTOBIOGRAPHICAL) TRILOGY/QUARTET. **Youssef Chahine's** *Alexandria, Why?* (1978), *An Egyptian Story* (1982), and *Alexandria, Again and Forever* (1990), to which his *Alexandria . . . New York* (2004) is sometimes added, make up an unofficial, broadly autobiographical, reflexively cinematic record of this most honored **Egyptian** director's career. The first film, set in Alexandria during World War II, intercuts autobiographical material—scenes of Chahine's prototype, Yehia (Mohsen Mohieddin), at Victoria College, attending movies, staging satirical reviews, reciting *Hamlet*, and eventually boarding a boat to the United States to train as an actor at the Pasadena Playhouse—with **documentary** footage of the war and with several other plotlines. These include the story of an Egyptian aristocrat with a habit of kidnapping and murdering Allied soldiers, who falls in love with his latest victim (a young, working-class man from Dover eventually killed at El Alamein, prompting a pacifist musical montage among the gravestones); and a pregnant Jewish woman and her family who, fleeing Egypt from the advancing Germans, end up disillusioned by **Zionism** in **Palestine**. Meanwhile, her child's father, a Muslim, participates halfheartedly in a crackpot scheme to assassinate Winston Churchill. The film is marked by its tonal breadth, abrupt editing, fantasy sequences, and overlapping narratives.

An Egyptian Story is set in London, where the protagonist, Yehia, now played by **New Realist** film star **Nur El-Sherif**, has traveled from Egypt for heart surgery following a stroke suffered on the set of *The Sparrow* (1973), of which he is the temperamental, self-absorbed director who ignores his wife (**Yousra**). However, by a device reminiscent of *A Matter of Life and Death* (Michael Powell, 1946), the operation is intercut with a fantastical courtroom trial scene set inside the protagonist's rib cage, where a 10-year-old Yehia is invoked, who periodically drops crystals into a large tube to illustrate how various life events—in addition to heavy smoking—have led to the clogging of his arteries. The film provides multiple flashbacks from the imaginary courtroom (also peopled with Yehia's relatives) that convey the director's relationships with women and men and his career as a filmmaker. Clips from several of Chahine's earlier films, including *Cairo Station* (1958), are in-

serted, as is documentary footage from notable events in Egyptian history—underscoring the film’s allegorical layering. Yehia’s yearning for recognition in the West is in turn foregrounded, as is his ambivalent relationship with American cinema and the United States. In one flashback, he is portrayed taking his *Jamila, the Algerian* (1958) to a Soviet **film festival**, wondering whether a filmmaker can be a revolutionary, where he meets Henri Langlois of the French Cinémathèque. To get a film made, in one comic scene, Yehia pretends it will be a sex **comedy**.

The most explicitly self-reflexive of the series, a film about the making of a film that switches abruptly between and across plots, is *Alexandria, Again and Forever*. In one respect, the film focuses on the relationship between Yehia, this time played by Chahine himself, and his young protégé—and lover—Amir (Mohieddin). While Yehia wants to produce Shakespearean plays, wishing to see Amir cast as Hamlet, Amir himself is more interested in television and its ostensibly more pedestrian fare. In addition, the film focuses on a 1987 film industry strike in response to government changes in organizing laws. Once again, clips from other Chahine films are incorporated, with several from *Cairo Station* match-cut to Yehia and Amir as they dance, *Singin’ in the Rain*-like, in the streets of Berlin, where they have traveled for the film festival. Although humor is still present—in a campy version of *Anthony and Cleopatra* that costars Yousra (playing herself in the Chahine film), for instance, and by the use of accelerated footage—the film also expresses a deeper cynicism about Egyptian society.

Alexandria . . . New York, by contrast, is set in the United States, cross-cutting between Yehia’s contemporary visit to New York City to attend a retrospective of his work and a historical record of his days at the Pasadena Playhouse during the 1940s. Yehia—again played by Chahine—has fathered a son in a reunion with Ginger, his lover from his Pasadena days. This son, Alexander, is now the lead dancer with the New York City Ballet and represents a self-absorbed United States for which Egypt is denigrated as “barely on the map” and the Arabs as savages who live in tents. Ultimately, Yehia rejects his egotistical, ignorant son, notwithstanding the latter’s skill and stature as a performing artist—a move clearly paralleling Chahine’s rejection of a once-admired America; the film bristles with disparaging comments about the United States. However, the fact that the same actor (Ahmed Yehia) plays both the young Yehia and Alexander draws critical attention to similarities between the two, and to Yehia’s—indeed Chahine’s—own egotism (also refracted across the earlier films in the series). Chahine apparently sees little hope in Alexandria or Egypt any longer either, while his attempt to draw parallels between his own career and Egypt’s history has struck critics as self-important.

ALEXANDROWICZ, RA'ANAN (1969–). Born in **Israel** to Soviet immigrants, Alexandrowicz is known for directing films that analyze critically the contradictions of **Zionism**. His first feature, *James' Journey to Jerusalem* (2003), offers a scathing critique of Israeli capitalism that indicts both victims and victimizers. Before that, Alexandrowicz directed *The Inner Tour* (2001), a vérité **documentary** that sympathetically depicts a group of **Palestinians** from the **Occupied Palestinian Territories (OPTs)** who have acquired tourist visas under the auspices of an Israeli bus tour in order to briefly revisit their ancestral village sites in Israel. His *The Law in These Parts* (2011) exposes the apartheid legal system in the OPTs through personal interviews with the men who devised it.

ALGERIA. Much of Algeria, the largest country in Africa since the division of the **Sudan**, consists of the Sahara desert, with the major cities of Algiers and Oran positioned in the north on the long Mediterranean coast. It is bordered by **Tunisia** and Libya to the east; Niger, Mali, and Mauritania in the south; and **Morocco** as well as a sliver of the **Western Sahara** to the west. Once populated mostly by **Berber** peoples, the region, known together with modern-day Tunisia and Morocco (and sometimes, Libya and Mauritania) as the **Maghreb**, experienced successive waves of Arab Muslim immigration, and much of the region was united under Arab rule in the eighth century. Algeria became part of the Ottoman Empire in 1517 and earned notoriety as the base of the Barbary pirates until the early 19th century. The French invaded the country in 1830, and Algeria became an integral part of the French **colonial** system.

The assimilationist policies characteristic of French colonial rule, whereby the elite of colonized peoples were instructed in French culture and history and groomed as “overseas Frenchmen,” were applied somewhat differently in Algeria than elsewhere, as a very large number of French and other European settlers arrived, and the country, uniquely, became a part of France, consisting of three regional *départements*. Nevertheless, the vast majority of Arab and Berber Algerians were not given French citizenship. Thus two parallel cultures existed in the country by the beginning of the 20th century, and this is reflected in the cinema, which was the exclusive province of the European settlers prior to independence in 1962. Thus, the representation of Arabs in French-made Algerian films was typical of colonial cinema in their portrayal of happy fools or uncivilized ruffians.

By 1954, 300 *cinémathèques*, based in the country's northern urban centers, were serving settler audiences. Algeria was also the setting for exotic adventure films, of which Julien Duvivier's poetic **realist** classic *Pépé Le Moko* (1937) is the best known. Not a single feature was made by an Algerian during this period. However, it seems likely that the colonial practice of depicting the indigenous, non-European population as barbarians in need of

civilizing guidance may have backfired, since the clear evidence these films supply of French colonial-settler—or *pied-noir*—racism and class consciousness seems to have helped catalyze the anticolonial struggle.

Many Algerians fought alongside the French in World War II, but calls for independence after the defeat of Nazism were met with the brutal suppression of demonstrators in May 1945. The war for liberation began in 1954, led by the **Front de Libération Nationale** (FLN). The French fought hard to maintain control, but their resolve was weakened by determined resistance, failure in Southeast Asia, and increasing anticolonial sentiment at home, until, in 1962, independence was conceded. Algerian national cinema started just before, when the provisional government-in-exile created a production unit and then a film school directed by René Vautier, a French filmmaker active in the FLN. Vautier trained the earliest Algerian filmmakers, including **Mohamed Lakhdar-Hamina**, Amar Laskri, and **Ahmed Rachedi**, who made shorts from FLN bases in Tunisia.

Most of the major institutions organized by the newly independent Algerian state directly modeled those in France or those established during the colonial era. The government dictated the themes that films were to treat, privileging prevailing ideologies of national unity. The focus of virtually all filmmaking during those early years (*cinéma moujahid*) was the war of liberation, a subject vital to the first generation of Algerian filmmakers, many of whom had been active in the struggle. In 1963, the state created its production organization, the **Office des Actualités Algériennes**, the focus of which gradually shifted from newsreel productions to short **documentaries**, then to fictional features, including Lakhdar-Hamina's *The Wind of the Aures* (1966). Meanwhile, **Mustapha Badie** directed the ambitious *The Night Is Afraid of the Sun* (1966), a three-hour epic study of the origins, development, and outcome of the war, for the **Centre National du Cinéma**. In addition, the state television organization, **Radiodiffusion Télévision Algérienne**, founded in 1962, supported cinema development by coproducing films and training professionals.

In 1966, Gillo Pontecorvo's acclaimed **realist** re-creation *The Battle of Algiers* was released. The Algerian state nationalized the country's **exhibition** sector, built postproduction facilities, and opened the **Office National pour le Commerce et l'Industrie Cinématographiques** (ONCIC), a state-run monopoly production agency responsible for some of the most influential Arab and African films, marked by their directors' personal critical perspectives and cinematic styles. The first ONCIC film, *The Way* (**Mohamed Slim Riad**, 1968), analyzes its director's experiences as a prisoner of war in France. ONCIC subsequently moved into coproduction, lending support to three films directed by **Egyptian** filmmaker **Youssef Chahine** and, in 1975, to *Chronicle of the Years of Embers*, Lakhdar-Hamina's epic account of events leading up to the establishment of the independent Algerian state, and

the first Arab (or, for that matter, African) film to win the Cannes **Film Festival's** Palme d'or. By that time, Lakhdar-Hamina had assumed a position of power within ONCIC, of which he would eventually serve as director from 1981 to 1984.

During the 1970s, Algerian cinema shifted focus to the theme of agrarian reform, the subject of *The Charcoal Burner* (Mohamed Bouamari, 1972), *Noua* (Abdelaziz Tolbi, 1972), and *The Nomads* (Sid Ali Mazif, 1975). The period also witnessed the appearance of a “new cinema” (*cinéma djidid*)—films made on low budgets and typically utilizing neorealist approaches to treat social problems. A new generation of filmmakers had begun to represent Algeria's everyday economic, cultural, and sociological life in films such as *Omar Gatlato* (Merzak Allouache, 1976), *Children of the Wind* (Brahim Tsaki, 1981), and *Nahla* (Farouk Beloufa, 1979).

ONCIC was disbanded in 1984; its duties were split between separate production and distribution agencies, and further reforms followed in 1987, when the **Centre Algérien pour l'Art et l'Industrie Cinématographiques** (CAAIC) assumed both duties, while the reorganized state television company also offered support to filmmakers and increasingly cooperated with CAAIC. Emigration and the difficulties encountered by Algerians in France were the subject of films such as *Ali in Wonderland* (Rachedi, 1978) and several more focused on **women's** issues, including *Houria* (Mazif, 1986). Initially, the 1987 reforms seemed to favor indigenous Algerian production, but after a promising start to the 1990s, Algerian cinema declined rapidly in the face of the country's internal political turmoil and the rise of **Islamist** movements. Still further reorganization followed in October 1993, and the ensuing social and industrial confusion and chaos became refracted across a number of films, including *Touchia* (Mohamed Rachid Benhadj, 1993), *The Honor of the Tribe* (Mahmoud Zemmouri, 1993), *Youssef: The Legend of the Seventh Sleeper* (Mohamed Chouikh, 1993), and *Bab el-Oued City* (Allouache, 1994).

These circumstances also forced a number of filmmakers into exile or silence. Funding was sought increasingly from Europe, particularly France, and exhibition was limited primarily to film festivals and European art houses. Cinema audiences declined from nine million in 1980 to half a million in 1992, and the 458 cinemas existing to serve a colonial audience at the time of independence was reduced to 15 by 1999. After 1995, film production in Algeria had been reduced to one or two films per year, most of them French coproductions that retreat from urban settings and evidence a shift from realistic narratives to fables and allegories. In *The Desert Ark* (Chouikh, 1997), for example, interethnic struggles within a remote desert community tinged with a mysticism that nonetheless resists **orientalism** serve to metaphorize contemporary Algeria. Some filmmakers turned to the Atlas Mountains, and the first three films in Kabyle, the Algerian Berber language, were

released between 1995 and 1997. When CAAIC was shut down in 1998, however, numerous filmmakers were left with incomplete films, and by the end of the decade, most of the country's major directors had chosen to live abroad, as Algerian cinema became largely exilic. The requirements of filming in exile and depending on European financing necessitated the emergence of an Algerian cinema designated as such by the nationality of its filmmakers rather than by shooting locations, and by its treatment of subjects specific to the Algerian experience, including immigration, women's struggles, and internal conflicts. Allouache made two films in France, where Zemmouri also directed his **musical comedy** *100% Arabica* (1997), while Benhadj shot *Mirka* (1999) in Italy.

Films made after the turn of the 21st century have been few in number and have continued to emphasize similar themes. Several have examined the challenges facing Algerian women, including *Rachida* (**Yamina Bachir-Chouikh**, 2002), *The Beacon* (**Belkacem Hadjaj**, 2004), and *Enough!* (**Djamila Sahraoui**, 2006). Unsurprisingly, the subject of emigration and return has also been prominent, not least in the work of *beur* filmmakers **Mehdi Charef** (*Daughter of Keltoum* [2001]) and **Rabah Ameur-Zaimèche** (*Wesh Wesh, What's Happening?* [2001]). Meanwhile, Algerian exiles and *beur* directors have continued to focus on the Algerian immigrant community in France, as in *Salut Cousin!* (Allouache, 1996) and *Neighbors* (**Malik Chibane**, 2005). In addition, *Days of Glory* (**Rachid Bouchareb**, 2006), an exposé of the poor treatment and lack of recognition given to Algerian (and, more broadly, North African) soldiers serving in World War II, brought some of the actions and effects of colonialism to a wider audience. Bouchareb then directed *Outside the Law* (2010), which revisits the history of the Algerian war of liberation in France, culminating in the attacks on Algerian demonstrators in 1961, earlier depicted in **Bourlem Guedj**'s *Living in Paradise* (1998).

Contemporary Algerian cinema is supported by the state in a complex manner via a funding body, the National Fund for the Development of Arts, Techniques, and the Film Industry (FDATIC), and an institution that enables coproductions, currently the Algerian Center for the Development of Cinema. Still, the way in which film funding is attributed remains opaque. Major regional or international events such as L'année de l'Algérie / Algeria for a Year in France in 2003; Algiers, Capital City for Arab Culture in 2008; the Panafrican Film Festival in Algiers in 2009; and Constantine, Capital City for Arab Culture in 2015 were enabled by funds that contributed to the production of feature films and shorts, but these were often attached to films with specific themes. Twenty-first-century Algerian cinema has been characterized by didactic biopics about heroes of the war of liberation, such as *Mostefa Ben Boulaid* (2008) and *Krim Belkacem* (2016), both directed by Ahmed Rachedi; *Zabana!* (Ould Khelifa, 2012); and *Larbi Ben M'Hidi* (Ba-

chir Derrais, 2018), a film originally **censored** due to controversial scenes about the tensions among the leaders of the revolution. Such films have been funded by the FDATIC as well as the Ministry of the Mujahidin and have been said to cost as much as five or six million euros each—although reliable figures about budgets are not readily available. The FDATIC also finances auteur films whose overall budgets are much more modest.

While Algerian cinema is still very much focused on its troubled history in the 20th century, a new generation of filmmakers has emerged who have opened up new ways of thinking about film form, notably in the works of **Tariq Teguia** and **Karim Moussaoui**, but also in the short film *Le jardin d'essai* (Dania Reymond, 2016), shot in the titular tropical garden in Algiers, where a company is depicted rehearsing scenes for a new film taking place in that besieged city, when reality progressively takes over the fiction, and in *Kindil El Bahr* (Damien Ounouri, 2016), in which a postcardlike, starkly lit family outing becomes a nightmare when the mother wanders off alone, swimming away from the beach, and turns into a sea monster that avenges the violence she has suffered. Other films have challenged the status quo more directly, recounting the struggles of the majority of the population who have few means to improve their lives. Notable in this regard are *A Roundabout in My Head* (Hass Ferhani, 2015), a documentary shot in a slaughterhouse serving as both a metaphor and a striking visual evocation of violence, where workers express their disillusionment; *Abou Leïla* (Amin Sidi-Boumédiène, 2019), an experimental film comprised of a succession of violent scenes that contradict or delegitimize previous ones, about two old friends who journey to the south of the country; and *The Blessed* (Sofia Djema, 2017), in which a middle-aged couple wanders across the city, meeting friends, being checked by police, and coming to the rescue of their son as they reminisce about the political ideals that have oriented their lives and search for a place to celebrate their wedding anniversary. *The Blessed* is a relatively uncommon example of an Algerian film whose maker sought funding outside the country, whether in order to secure funds more quickly and reliably or to lessen the risk of censorship.

ALGHANEM, NUJOOM (1962–). Educated at Ohio University in the United States and Griffith University in Australia, Nujoom Alghanem has arguably become the **United Arab Emirates'** (UAE) most accomplished filmmaker. Her **documentaries** examine a variety of subjects with critical perspectives on cultural heritage, usually in the form of biography. *Between Two Banks* (1999) considers the life of the last man to row the human-powered ferry across the Dubai creek; *Al-Mureed* (2008) portrays a leading Emirati Sufi sheikh, Shaikh Abdul Raheem Al-Mureed; *Hamama* (2010) portrays a traditional healer, Hamma from Sharjah; *Amal* (2010) portrays Syrian actress Amal Hawijeh, who chose to relocate to Dubai; *Red Yellow*

Blue (2013) portrays one the foremost (female) Emirati artists, Najat Makki; *Nearby Sky* (2014) portrays Fatima Ali Alhameli, the first Emirati **woman** to enter camels into auctions and beauty pageants; *Sounds of the Sea* (2014) depicts the male homosocial world of heritage and sea songs in the northern Emirates; *Honey, Rain, and Dust* (2016) follows three female beekeepers in the UAE who ponder their future in view of global climate disruption; and *Sharp Tools* (2017) portrays the late (male) Emirati artist Hassan Sharif, considered the founder of modern Emirati art. Alghanem has also made several short narrative films, including *The Park* (1997) and *Salma's Dinner* (2012), and has published collections of poetry in collaboration with her husband, Khalid Albudoor.

AL-GHOSSAINI, SAMIR (1948–2003). Born in Baakline, a village in Mount **Lebanon**, filmmaker Samir Al-Ghoussaini started his career as a script boy and assistant director for filmmaker Tayssir Abboud. His first feature, *The Cats of Hamra Street* (1972), is an eccentric yet moralizing **comedy** inspired by the U.S. counterculture, with dialogue in English and the **Egyptian** vernacular. The film's narrative follows the unruly adventures of two couples—Sami and Mona and Kamil and Souad—involved with a mischievous gang of bikers and drug addicts, the Hamra Cats. The tragic outcome of the film, Souad's death, and the final confrontation between Sami and the Cats express a condemnation of the perceived deviant influence of Western counterculture on Lebanese youth. *The Cats of Hamra Street's* significant box-office returns helped launch Al-Ghoussaini's career, after which he made more than 20 commercial features between 1972 and 1994, including *The Captive* (1973), *Women for the Winter* (1974), *Days in London* (1977), *The Adventurers* (1981), *The Return of the Hero* (1983), *Fadous and the Hitchhiker* (1989), and *Operation: Golden Phoenix* (1994). Al-Ghoussaini's 1979 film *The Beauty and the Giants* marked the beginning of the Lebanese action film **genre**, with its tough men, attractive women, and gangster plots set against a (**Lebanese**) **civil war** backdrop. *See also* CHARA-FEDDINE BROTHERS, YOUSSEF (1945–) AND FOUAD (1941–).

AL-GINDI (EL-GUINDY), NADIA (1940–). **Egypt's** biggest female **star** throughout the 1990s and into the 2000s, Al-Gindi broke into cinema after winning a prize in a beauty contest. She was married to actor Emad Hamdi for 10 years, while she played supporting roles in various generic melodramas. From the mid-1980s on, however, al-Gindi was cast increasingly in action films and, in time, especially espionage films. These were often directed by Nader Galal, examples being *Mission in Tel Aviv* (1992) and *48 Hours in Israel* (1998). Her roles have typically been as feminine, sexualized characters who outwit their rivals. Only rarely has al-Gindi worked with less

commercial or mainstream directors—although she appeared in **Khairy Beshara's** *Wild Desire* (1991) and played a nurse in the independent film festival favorite *Coming Forth by Day* (Hala Lotfy, 2012).

ALI ZAOUA, PRINCE OF THE STREETS (2000). Nabil Ayouch's second feature revolves around four 12-year-old street children in Casablanca struggling to free themselves from an onerous gang leader and his abusive followers; in the struggle, Ali is killed. The body of the film follows his three comrades, played by actual street children, as they seek to honor Ali's memory and dreams (of becoming a sailor) by burying him at sea. In the process, they locate Ali's estranged mother, a prostitute, and befriend a helpful old sailor willing to believe in them and help them overcome obstacles. Ayouch interweaves **animated** sequences of Ali's often drug-induced dreams with harsh depictions of the struggles street children face, thus mixing **realism** with experimental fantasy. In particular, the film treats the street children humanistically, relying less on stereotypes and more on sympathetic personal interrogation of their lives. By the same token, the film's visual lushness, which lends it a romantic quality quite distinct from **Third Cinema** aesthetics, has incurred some scholarly criticism. The film was a smash hit in **Morocco** and won many national and international awards.

ALJAFARI, KAMAL (1972–). This **Palestinian** filmmaker, visual artist, and educator was born in Ramleh and raised in Jaffa. He received his professional training at the Kunsthochschule für Medien in Cologne, Germany, whereupon he began making experimental shorts and **documentaries** concerning the problematics of **exile and diaspora** from the **transnational** perspective of a return to a ruined past. His short film *Visit Iraq* (2003) situates this perspective metonymically in Switzerland at the onset of the **Iraq War**, utilizing the setting of an abandoned Iraqi Airways ticket agency to analyze visually the everyday apathy of Swiss pedestrians toward the empty property's apparently mysterious vacancy. The essayistic documentary *The Roof* (2006) carries the return-to-ruins theme to Aljafari's family home in Jaffa, which is under perpetual threat of demolition by **Israeli** real-estate developers. It adopts a slow-moving cinematic style that recalls, while complicating, the play between time and environment as reflected in architecture that also characterizes the films of Israeli filmmaker **Amos Gitai**. *The Roof* combines expository shooting with staged fiction, a technique expanded by *Port of Memory* (2009), a feature-length documentary that continues Aljafari's critical nostalgic quest, in the form of a compilation film, also set in Jaffa, comprised of scenes from Israeli **bourekas genre** films intercut with contemporary shots, recalling *The Roof*, of architectural ruins. *Recollection* (2015)

reprises *Port of Memory* in order to integrate the presence of passersby—Palestinians as well as Jewish Iraqis—into Aljafari’s search for home beneath aestheticized layers of destruction.

AL-KASABA THEATRE AND CINEMATHEQUE. This **Palestinian** nongovernmental organization was established in Jerusalem in 1970 as Theatre Arts Group. In 1987, following the First **Intifada**, due to violence, general strikes, and a suffering economy, all theaters and cinemas in the **Occupied Palestinian Territories** (OPTs) closed. Relocated to Ramallah in June 2000, as Al-Kasaba, it was the first theater and *cinémathèque* established after a 13-year hiatus. The current location houses seating halls and a gallery and is the only professional fully equipped venue in the OPTs for theater productions, visual exhibitions, musical performances, and films. It hosts three daily film screenings, including international blockbusters, children’s films, Palestinian and **Israeli** features, and **documentaries**, in addition to special film weeks and festivals. Al-Kasaba also assists playwrights, filmmakers, and other artists marketing to Palestinian audiences.

ALLOUACHE, MERZAK (1944–). Born in Algiers, Allouache graduated from the Institut National du Cinéma d’Alger and, in 1967, the Institut des Hautes Études Cinématographiques in France, first working at the **Office des Actualités Algériennes**, then at the **Centre National du Cinéma**, where he directed **documentaries**. He is one of **Algeria’s** most prolific directors, with more than 20 films between Algeria and France, where he spent the most turbulent years of Algeria’s unrest. Allouache’s films always manage to involve Algeria—for example, by portraying Algerian immigrants in France.

His first feature, *Omar Gatlato* (1976), was hailed by French critics as the declaration of a new Algerian cinema (*cinéma djidid*); its success suggested that Algerians craved films that would deal complexly with Algerian social reality. *Bab el-Oued City* (1994), filmed in Algeria during the civil war and edited in France, captured the beginnings of the war from the same poor district of Algiers in which *Omar Gatlato* is set. *Salut Cousin!* (1996), a French coproduction, dramatizes with lighthearted humor the obstacles and challenges facing diasporic Algerians in Paris trying both to earn a living and to enjoy life under postcolonial conditions by playing on the projection by Algerians themselves of Western anti-Arab stereotypes onto the **beur** community. Returning to Algiers in 1999, Allouache directed *The Other World* (2001), about a young French woman’s search for her Algerian lover, who has been kidnapped by an armed militia. Characteristic of *cinéma djidid*, this film complicates the relationship between “the people,” the army, and the **Islamists**, refusing to characterize the national struggle and violence in Algeria in simple moral terms.

Allouache's subsequent *Bab el Web* (2004) revolves around a cyber-café in Bab el-Oued, from which the broke but enterprising Bouzid (played by Faudel, a well-known singer) casually invites a female cyber-pal in Paris to visit him, not realizing how costly this will be for both him and his likewise penniless brother. For 40 years, Allouache's films have examined the uneasy **neocolonial** relationship between Algeria and France.

Tamanrasset (2007) is a made-for-television film set in the south of Algeria that depicts the plight of African immigrants from Mali who cross the border in the hope of eventually getting to Europe. Set in Mostaganem, a port city, the title of Allouache's *Harragas* (2009)—literally “those who burn”—references the stories of migrants to Europe. He has been prolific throughout the 2010s, as he continues to explore the tensions, trauma, and violence in contemporary Algerian culture. In *Normal!* (2011), Allouache presents a self-reflexive interrogation of cinema and **censorship**, as a group of young people watch and critique a film in progress, while in *The Repentant* (2012), a militant Islamist (Nabil Asli) decides to give up his weapons and attempts unsuccessfully to reintegrate into civil society. *The Rooftops* (2013) explores the trajectories of different protagonists over the course of a day as they confront the absence of prospects and the violence of a divided culture. The title of *Madame Courage* (2015) refers to a powerful drug that can be bought on the streets, and is another indictment of contemporary Algerian society. The film focuses on Omar—possibly a reference to Allouache's own *Omar Gatlatto*—a petty thief who spends his life on the street or at home listening to the religious preachers his mother watches on television, but who falls in love with Selma, whom he had been prepared to rob. *Enquête au Paradis* (2017), a docu-fiction on religious indoctrination, follows a journalist who interviews various young people who have been listening to religious sermons. Effectively, the film questions the future of a country whose rulers, Allouache believes, have chosen to accede to the demands of religious groups.

ALMAGOR, GILA (1939–). One of **Israel's** foremost actresses, Gila Almagor has **starred** in countless Israeli films and stage plays. She is perhaps most famous for her roles in *The Summer of Aviya* (1988) and its sequel, *Under the Domim Tree* (1995), both directed by **Eli Cohen** and based on autobiographical novels recounting Almagor's childhood and young adulthood in Israel, during which she and her mother, a **Holocaust** survivor, faced difficulty assimilating into Israeli society and its ersatz **Middle Eastern** milieu. Almagor's embodiment of the **Zionist** imperative for Jews to assimilate an idealized “Oriental” culture while rejecting actual Jewish–Arab history is palpable in the *bourekas* film *Sallach Shabbati* (Ephraim Kishon, 1964), a **musical comedy** in which she plays an Ashkenazi (Eastern European Jewish) kibbutznik who falls in love with a Mizrahi (Arab Jewish)

immigrant, and in *The House on Chelouche Street* (Moshe Mizrahi, 1973), a post-*bourekas* melodrama in which Almagor offers one of Israeli cinema's early sympathetic portrayals of a Mizrahi woman struggling to survive against the odds. Likewise, in *Siege* (Gilberto Tofano, 1969), a poetic **realist** work of the **Young Israeli Cinema**, Almagor plays a war widow who allegorizes a nostalgic, almost mythological buttressing of Zionism in the context of Israel's demographic reconfiguration following the Six-Day War.

Upon massive Mizrahi defection from the moderate Labor Party to the right-wing Likud Party throughout the 1980s, Almagor returned to less progressive Mizrahi roles in, for instance, *Sh'chur* (Shmuel Hasfari, 1994), *Passover Fever* (Shemi Zarhin, 1995), and, much later, *Three Mothers* (Dina Zvi-Riklis, 2006), in which she appears as a paradigmatic maternal figure. Almagor's later films include *The Debt* (Assaf Bernstein, 2007), in which she plays a former Mossad agent who assists in the capture of a Nazi war criminal, and *Mossad* (Alan Gur Arye, 2019), a parody in which Mossad and CIA agents must work together to rescue an American billionaire who has been kidnapped. *See also* ISRAELI OCCUPATION; ORIENTALISM; WOMEN.

AL-MANSOUR, HAIFAA (1974–). Raised in eastern **Saudi Arabia** on the Persian Gulf, Haifaa Al-Mansour studied comparative literature at the American University of Cairo in **Egypt**, then completed a master's degree in directing and film studies at the University of Sydney in Australia. Award-winning short films *Who?* (1997), *The Bitter Departure* (2000), and *The Only Way Out* (2001) preceded her feature-length **documentary** *Women in the Shadows* (2005) and her narrative feature *Wadjda* (2012), both of which examine limits to mobility for **women** in Saudi Arabia. After living in **Bahrain**, she moved with her husband and two children to the United States, where she has directed a Hollywood biopic on *Frankenstein's* author, *Mary Shelley* (2017), and the African American rom-com *Nappily Ever After* (2018). Al-Mansour is the first recipient of the Saudi Film Council grant—for *The Perfect Candidate* (2019), about the issue of male guardianship.

AL-QATTAN, OMAR (1964–). Born in Beirut, educated at Oxford and Belgium's Institut National Supérieur des arts du Spectacle et Techniques de Diffusion, Al-Qattan was assistant and executive producer on a number of **Palestinian** films in the late 1980s, including some by **Michel Khleifi**. He has directed four **documentaries**: *Dreams and Silence* (1991), a portrait of a Palestinian refugee in **Jordan**; *Going Home* (1995), the recollections of an ex-British Mandate army major; made-for-television *Muhammad, Legacy of a Prophet* (2002), a reconstruction of contemporary rituals evoking the Prophet's life; and *Diary of an Arts Competition / Under Occupation* (2002),

a record of an art exhibition organized during the Al-Aqsa **Intifada**'s West Bank curfews. Al-Qattan has also produced educational Arabic-language CD-ROMs (under Sindibad Multimedia, which he founded); is a trustee of the A. M. Qattan Foundation, an independent Palestinian cultural and educational organization based in Ramallah; and, in 2004, launched the Palestinian Audio-Visual Programme (PAV). PAV runs cinema clubs in schools across the **Occupied Palestinian Territories** and offers grants to young filmmakers and artists.

AL-RAHEB, WAHA (1960–). Born in Cairo, **Egypt**, to **Syrian** parents, Damascus-based Waha Al-Raheb is a filmmaker, actress, and writer. Educated in France, Al-Raheb published a thesis on **women** in Syrian cinema from the 1960s through the mid-1980s. With a career spanning movie and television projects, she wrote and directed the 2003 film *Dreamy Visions*, the first Syrian feature made by a woman. Integrating surreal moments of fantasy, the film focuses on a highly intelligent but oppressed young woman who finally rebels and leaves home to become a guerrilla fighter in **Lebanon**. Al-Raheb herself plays a neighbor and friend who is also traumatized by patriarchy. Al-Raheb was challenged by **censorship** both during stages of development of her screenplay in Syria and, according to the filmmaker, in attempts to get her film screened at **film festivals** abroad in the post-9/11 era due to its political content.

AL-THAWADI, BASSAM (1960–). Educated at the Cairo Higher Institute of Cinema and instrumental in the development of the **Bahrain** Radio and Television Corporation, Bassam Al-Thawadi has produced and directed three feature films, *The Barrier* (1990), *The Visitor* (2004), and *A Bahraini Tale: A True Story* (2006). *The Barrier* is considered the first narrative feature ever made in Bahrain. *The Visitor* employs the thriller **genre** to offer social commentary about generational malaise. *A Bahraini Tale* examines social tensions, including violence against **women**, in Bahrain in the aftermath of the 1967 Arab–**Israeli** War, as a sense of community begins to fragment along religious (Sunni, Shi'a, Jewish) and ethnic (Arab, Afro-Arab, **Iranian**) lines. Al-Thawadi has also produced films directed by other Bahrainis, including *Four Girls* (Hussain Abbas Al-Hulaybi, 2007), about four young women trying to start a business. He was awarded a Lifetime Achievement Award at the fifth edition of the **Gulf Film Festival** in 2012.

ALSHARIF, BASMA (1983–). This experimental film director studied filmmaking at the University of Illinois. Her short films *Home Movies Gaza* (2013), *O, Persecuted* (2014), and *Deep Sleep* (2014) represent esoteric meditations on **Palestinian** history and Alsharif's identity as a Palestinian in the

diaspora. In 2017, Alsharif produced her first feature-length experimental film, *Ouroboros*, about the cyclical and intertwined histories of America, France, Italy, and Palestine.

AMAZIGH FILMS (BERBER FILMS). The term *Amazigh* (plural *Imazighen*) is increasingly used in place of *Berber*—a term derived from the Greek word for barbarian—to describe North Africans who are the ancestors of the population living in the region prior to the Arab advance following the death of Mohammed, beginning in 649. The Amazigh people speak a variety of closely related languages of which one, Tamazight, is sometimes applied to the totality of Berber languages. The **Moroccan** government repressed most expressions of Amazigh culture during the 1970s and 1980s by arresting activists, raiding cultural centers, and forbidding cultural production in Tamazight, with the exception of folklore. The repression was lifted during the mid-1990s, when Amazigh video features began to appear. Since then, Amazigh films on video have been produced privately in greater number, although they did not receive support from the **Centre Cinématographique Marocain** (CCM) until the mid-2000s; an example is *Tamazight Oufella* (Mohamed Mernich, 2008). By this time, the features of **Narjiss Nejjar** had begun to appear, starting with *Cry No More* (2003), funded by the CCM, concerning a group of Amazigh prostitutes—at the time, the first Moroccan film to have been screened at the Cannes **Film Festival** in 30 years—which remains a relatively well-known depiction of the community. Nejjar's subsequent *Rif Lover* (2010) and Mohamed Amin Benamraoui's *Sellam et Dimitan* (2008) and *Adiós Carmen* (2013) are also set in the Rif region in the north of Morocco and use Amazigh languages in addition to Arabic. (The Hirak Rif movement there has been restive during the second half of the 2010s, following the killing of Mohcine Fikri, a fishmonger, in October 2016.)

Amazigh filmmaking in Morocco also occurs in the southern region of the country, Tachelhit. Initially, such Amazigh films concentrated on the production of music videos; only later did fictional features emerge that would support Amazigh cultural development in the country, not least by filling the void left by cinema and television. Most of these films contain rural settings, although several concern urban Amazigh communities, mixing professional with amateur performers and telling stories about Amazigh life or mythology. Numerous well-known Amazigh singers have been featured in these early films—an outgrowth of the prior music videos. Drama and humor are their predominant **genres**, with most narratives set in modern times; however, several period pieces have also been produced. Amazigh videos are sold throughout Morocco and in Europe, to accommodate the large number of migrating Tamazight speakers, a trend supported by the acknowledgment of

the Amazigh language as an official one, alongside Arabic, in Morocco in 2016, opening various mechanisms of funding to Berber-language productions.

Amazigh filmmaking is by no means confined to Morocco. **Assia Djebbar**, born in the Amazigh city of Chenoua on the north coast of **Algeria**, claimed regret that she was not brought up to speak a Berber language. Her two films, *The “Nouba” of the Women of Mount Chenoua* (1978) and *La Zerda ou les chants de l’oubli* (1982), are, however, rooted in the musical and cultural traditions of the region. The term *nouba* refers to a “turn,” to poets or musicians awaiting their time to perform; while the *zerda* is a traditional celebration. The Kabyle artists of Algeria (who also inhabit parts of Morocco) have played a significant role in promoting Amazigh culture across the region, often with French support. The National Amazigh Film Festival, held annually in Tizi Ouzou, Algeria, since 1999, showcases feature films and shorts as part of a wider effort to highlight linguistic and cultural diversity within the Amazigh communities across the **Maghreb** that were marginalized under French **colonialism**’s, and the newly independent Maghrebi governments’, preference for Arabic language and culture. By the same token, the attenuated distinction between Amazigh and Arab cultures (especially in Algeria), originally a product of a colonialism that exploited such differences for political gain, is still evident in ongoing social struggles for Amazigh cultural rights, including those surrounding cinematic production. This is especially evident in controversies surrounding the establishment in Algeria of the Institut Royal du Cinématographique Amazigh, a government agency that has been accused by Amazigh filmmakers of being overly regulated and hence **censorial** of Amazigh cultural representation. The Amazigh language was officially recognized in Algeria in 2011. *See also* BACCAR, SELMA (1945–); BOUHMOUCH, NADIR (1990–); NACIRI, SAÏD (1960–).

AMEUR-ZAÏMÈCHE, RABAH (1966–). Of **Algerian** origin, *beur* filmmaker Rabah Ameur-Zaïmèche has lived in France since 1968, where his own life struggles have been his main source of inspiration. In his first directorial feature, *Wesh Wesh, What’s Happening?* (2001), Ameur-Zaïmèche also stars as Kamel, a young **Maghrebi** who returns home to the impoverished Paris suburbs (*banlieues*) after an absence of seven years, having spent five in a French prison and two deported to his native Algeria (under a 1993 French law, Franco-Maghrebis may be denied citizenship if they are sentenced to more than six months in jail). Although he tries to reestablish his life in France, he is impeded at every turn by his illegal status and the French police who harass him and his delinquent brother, Mousse, a drug dealer, notwithstanding assistance from his well-intentioned French Communist girlfriend, a local schoolteacher. Following a raid in which the police spray his mother with mace, Kamel kills one of the officers and steals

his gun; the film concludes ambiguously, as the police chase Kamel into a forest from which the distant sound of two gunshots marks the film's final moment. In his subsequent *Bled Number One* (aka *Back Home*) (2005), Ameur-Zaïmeche plays a former prisoner expelled from France to Algeria, a country now viewed from a Europeanized perspective and with a sense of cultural shock. The film raises questions about humanity and **transnational** migratory flows in an unobtrusive, semidocumentary style. *Dernier maquis* (*Final Resistance*) (2008) is a factory-set film of considerable visual beauty that raises issues of **Islamic** identity in the *beur* community.

Moving away from personal evocations of the lives of second-generation North Africans in such *banlieue* films, Ameur-Zaïmeche has more recently explored ambivalent or scorned figures from popular and religious mythologies, in period costume films that combine adventure, drama, thriller, and biography. To do this, he has largely relied on actors of Maghrebi descent acting out roles performed differently from the naturalistic style associated with the second-generation Maghrebi—or *beur*—characters they have typically portrayed. *Smugglers' Songs* (2011) is centered on the legacy of Mandrin, an 18th-century French highwayman, and the ways his fellow smugglers operated under the noses of the royal guards in order to maintain his legacy, as well as organized the publication of his biography. *The Story of Judas* (2015) explores the progressive changes in Judas (played by Ameur-Zaïmeche) prior to his betrayal of Jesus (Nabil Djedouani), while *Terminal Sud* (2019), set in an unnamed country under an oppressive regime, depicts a doctor (Ramzi Bedia) who seeks to save lives but becomes trapped by a seemingly omniscient power.

AMIN, MERVAT (1946–). Born in Minya, **Egypt**, Amin came to fame playing opposite **Abdel Halim Hafez** in the phenomenally successful *My Father Is Up the Tree* (**Hussein Kamal**, 1969). She was part of a new generation of **stars** that also included **Nur El-Sherif**, Mahmud Yassin, and **Hussein Fahmy**, to the last of whom she was married from 1974 to 1986. Amin was a major presence in Egyptian cinema throughout the 1970s and 1980s and has made occasional appearances since. Among her most notable films are *Adrift on the Nile* (Kamal, 1971); the seminal **New Realist** work *The Bus Driver* (**Atef El-Tayeb**, 1982); *Wife of an Important Man* (**Mohamed Khan**, 1987), with **Ahmed Zaki**; and the film that marked **Omar Sharif**'s return to Egypt, *The Puppeteer* (Hani Lashin, 1989).

AMIRALAY, OMAR (1944–2011). The progenitor of modern **Syrian documentary** filmmaking, Amiralay was born in Damascus to an Ottoman military officer and a **Lebanese** woman. During the 1960s, he studied in Paris, first painting and drama at the Théâtre des Nations, then cinema at the Insti-

tut des Hautes Études Cinématographiques. The unrest of May 1968 led him to reject fictional cinema, and his first (student) film was a documentary report on street protestors. Upon his return to Syria, Amiralay was hired to direct documentaries for the National Film Organization, but when his second and third films were banned by the Censor Board, he ceased working for the state and became an independent filmmaker.

To date, only Amiralay's first film has been screened publicly in Syria. *Film-Essay on the Euphrates Dam* (1970) documents the Ba'ath Party's modernization project, comparable to **Gamal Abdel Nasser's** Aswan project in **Egypt**, to construct a series of dams across major Syrian rivers in order to facilitate water distribution (especially irrigation) and provide rural areas with electricity. The flooding of ancient, low-lying villages and the resettlement of their inhabitants onto higher ground are depicted affirmatively, in the style of Soviet visionary Dziga Vertov. Amiralay's subsequent documentaries deploy techniques more akin to socialist **realism**—toward much different ends. *Everyday Life in a Syrian Village* (1974) and *The Chickens* (1977) critique the detrimental effects of industrial modernization on the peasantry.

Realizing that alternative **exhibition** venues would be necessary for this kind of filmmaking, Amiralay helped found the Damascus Cinema Club along with **Mohammad Malas**, with whom he and **Oussama Mohammad** would later codirect *Shadows and Light, the Last of the Pioneers: Nazih Shahbandar* (1994), a documentary homage to the pioneer of Syrian cinema that is also an ode to filmmakers who have suffered from **censorship**. The trio then made *Moudaress* (1996), a documentary about the poet, novelist, and painter Fateh al-Moudaress, former secretary-general of the Syrian Syndicate for the Visual Arts.

After government suppression increased in Syria following the 1979 Camp David Accords, Amiralay went into **exile** in France, directing documentaries for television about sociopolitical conditions and events in **Yemen**, Lebanon, **Palestine-Israel**, Egypt, Pakistan, and elsewhere. Amiralay first returned to Syria in 1991, yet he was equally at home in Beirut and Damascus and carries dual nationality. His Lebanese films include *On a Day of Ordinary Violence, My Friend Michel Seurat . . .* (1996), which concerns the abduction of a French sociologist who died in captivity during the so-called Western hostage crisis in the 1980s, and *The Man with the Golden Soles* (2000), which critically pursues charismatic former prime minister Rafiq Hariri, who spearheaded the reconstruction projects of postwar Lebanon, and whose assassination in 2005 radically affected the political landscape of Lebanon and precipitated renewed violence.

Returning to Syria, seemingly with the goal of establishing an Arab film school in cooperation with Denmark, Amiralay directed a "corrective" to *Film-Essay* entitled *A Flood in Baath Country* (2003), in which the devastating effects of the Euphrates Dam project on the small village of Al-Mashi are

exposed through interviews with villagers and state functionaries, juxtaposed to reveal as dissimulation the government propaganda that has continued to laud rural industrial development. Although *Flood* was also banned in Syria, pirated DVDs have, according to Amiralay, been distributed widely throughout the country.

ANIMATION. Animated film is widely made and appreciated in the **Middle East**, though the vast majority of such work is not well known outside the region, partly because of a dearth, until very recently, of scholarly analysis and of training opportunities. In **Iran**, the art of animation cinema started during the late 1950s through the efforts of Esfandiar Ahmadiéh, who made the first Iranian animated film, the very short experimental *Molla Nasreddin* (1957), and graphic artist and animator Nouredin Zarrinkelk, who founded the **Institute for the Intellectual Development of Children and Young Adults**, along with graphic designer Morteza Momayez and illustrators, designers, and artists such as Farshid Mesghali and Ali Akbar Sadeghi. The first Tehran International Animation Festival screened 488 animation titles, both domestic and international, while the second festival (2001) saw 35 foreign countries submitting their films for screening in addition to Iranian entries. Renowned Iranian animators include Abdollah Alimorad, Abolfazl Razani, Akbar Alemi, Ebrahim Forouzesh, Saeed Tavakkolian, and Nahid Shamsdoost. Animation films and animators are well supported by the Iranian government, which backs courses in various animation styles and techniques such as silhouette animation, Claymation, puppetry and stop-motion, watercolor, and yarn objects at major universities, including Tehran University, Arts University, **Islamic** Azad University, and the Islamic School of Cinema. *The Little World of Bahador* (Alimorad, 2000) invests animation with political allegory through the story of a group of brave mice, under the leadership of Bahador, who depose a cruel and tyrannical king to secure their freedom. The **exilic** Iranian graphic artist Marjane Satrapi's graphic-novel-turned-animated-feature *Persepolis* (2007), a French coproduction, was initially banned in Iran due to its alleged misrepresentation of the **Iranian Revolution** of 1979. The government subsequently relented, and the film has had limited screenings in Tehran, with scenes with sexual content deleted. The film's fame has not been mirrored by other Iranian animations, but one noteworthy recent title is Kainoush Dalvand's feature *Battle of Kings* (2012), which tells the story of Rostam and Sohrab, one of the most famous episodes of the *Shahnameh*.

Early instances of **Turkish** animation include Cemal Nadir Güler's attempt to animate his character Amca Bey ("Mr. Uncle") during the 1940s, a short animation film made in a student workshop academy organized by Vedat Ar at the Istanbul State Fine Art School, and the animated feature *Once Upon a Time* (Yüksel or Yalçın Ünsal, 1951)—purportedly completed,

but its only print lost when sent to the United States for postproduction. Turkish animation began regular production during the 1960s, largely at Vedat Ar's Filmar studio, which created animated commercials for various companies as well as cultural productions about famous Turks and Turkish historical figures for banks. Animation became a category at the Hisar Short **Film Festival** in 1970, and important animations of the period include *Censor* (Tan Oral, 1969), which criticized the **censorship** of art, and *How the Ship of Creed Sailed* (Tonguç Yaşar, 1969), an attempt at animating Ottoman calligraphy. The first animation department in Turkey was opened in 1984 at Eskişehir Anadolu University. Since the 1980s, Turkish State Television (TRT) and the Ministry of Culture have supported animation productions, especially those intended for children. In 2008, the first local children's television channel, TRT Çocuk, was founded by TRT, and the channel started supporting various local animation series, including *Pepee* (Özhan Oda, 2008–2015) and *Rafadan Tayfa* (2014–). A new regulation in 2011 also forced the international children's channels operating in Turkey to air at least 20 percent locally produced content. Such developments have created a steep rise in the animation sector, and since 2009 feature-length animation films have also been released regularly in film theaters, including *RGG Ayas* (Düşyeri Animation Studios, 2014), *Bad Cat* (Mehmet Kurtulus/Ayşe Ünal, 2016), and a feature-length film version of *Rafadan Tayfa* (İsmail Fidan, 2013).

The history of **Egyptian** animation begins with the films of the Frenkel brothers, Salomon, David, and Herschel, whose protagonist, Mish-Mish Efendi, was introduced in *Nothing to Do* (1936) and appeared in several sequels. In 1960, Ali Muhib and his brother, Husam, started an animation section within the Egyptian national television channel, and in 1962, Ali Muhib directed *The White Line*, which mixes animation and live action; he later directed the first Arab animation film series, *Mishgias Sawah* (1979), which ran for 30 episodes. Noshi Iskandar, a caricaturist, directed *One and Five*, a trilogy of films on the Six-Day War and the **Defeat**; *Is It True?*, *Abd and Al*, and *Question* (all 1969); and *Excellent* (1975), a critique of corruption. Other important figures are Ihab Shaker (*The Flower and the Bottle* [1968]); Radhà Djubran (*Story of a Brat* [1985]; *The Lazy Sparrow* [1991]); Abdellaim Zaki, who directed a considerable number of animated commercials; Mohamed Ghazala, also an educator and historian of the subject (*Carnival* [2001]; *Crazy Works* [2002]; *HM* [2005]); and two **women**, CalArts-trained Mona Abou El Nasr (*Survival* [1988]) and Zeinab Zamzam (*A Terra-Cotta Dream* [1997]; *Open Your Eyes* [2000]), who has produced a large number of mostly Islamic-themed animations using old-fashioned claymation techniques. Egypt witnessed an expansion of animation facilities during the 1990s and 2000s. In addition to programs at universities, such as the one started by Ghazala at Minya University, there are at least 10 significant

animation studios—including Abou El Nasr’s Cairo Cartoon Studio and Zamzam’s Zamzam Media—operating and producing animations for television, commercials, and the occasional short film. Much of this material is shown in other parts of the Arab world, and some are coproductions with Gulf states. Since the **Arab Uprisings**, mostly brief political animations distributed online have offered a place for expression relatively free of censorship and self-censorship in Egypt, as they have done in much of the Arab world.

Animation is also a significant presence in **Lebanese** film and video, where university departments and courses in animation have notably been expanding. Lena Mehrej, who curated Lebanese animations for the Festival International de La Bande Dessinée, held in Beirut in 2003, has also been associated with **Future TV**, where **Syrian**-born, U.S.-educated Lina Ghai-beh has created most of her animation work and which periodically features short animations about political issues by Edgar Aho and Jad Khouri. Many Lebanese video artists employ animation techniques, particularly in conjunction with photographic or video material, evident in the work of **Walid Raad**, **Akram Zaatari**, Ali Cherri, Hisham Bizri, and Ziad Antar. Ely Dagher’s animated short *Waves ’98*, set against the background of the **Lebanese Civil Wars**, became the first Arab film to win the short film Palme d’or at the Cannes Film Festival, in 2015. Syrian animation, meanwhile, has been largely extinguished by the political crisis and violence there, with its erstwhile practitioners now either silenced or working outside the country—for example, Sulafa Hijazi (*The Jasmine Birds* [2009]). In **Israel**, in recent years, there has been considerable, well-funded development of digital technology, largely for intelligence purposes; however, the by-product of this has been a digital media boom that has facilitated film- and video-making by Israelis at lower production budgets, particularly animation, with the best-known and most widely distributed Israeli animation being the well-publicized *hasbara* film *Waltz with Bashir* (Ari Folman, 2008). This feature-length war film analyzes an Israeli soldier’s struggle to come to terms with his participation in the Israel Defense Forces collaboration in the massive slaughter of **Palestinians** in the Sabra municipality and Shatila **refugee** camp in Lebanon in 1982. The first Palestinian-produced animation film is *Fatenah* (Ahmad Habash, 2009). *The Wanted 18* (Amer Somali/Paul Cowan, 2014), from the Zan Studio in Ramallah, is a hybrid live-action/animated **documentary** depicting a group of cows that is moved from a kibbutz to Bethlehem; it premiered at the Toronto International Film Festival and was honored in Abu Dhabi. Animations produced by Zan and by Dimensions Studio, also Ramallah based, as well as by Zaitoon Studio, Afkartoon, Johatoon, and Shakhabeet Avatar—all Gaza based—have been referred to as examples of a “pixelated **Intifada**” for their role in projecting resistance to **Israeli Occupation** through critical appropriations of animation’s traditionally ludic phantasma-

goria. **Jordan's** two most prominent animators are Tariq Rimawi (*Missing* [2010]) and Mahmoud Hindawi (*The Street Artist* [2014]), both trained in Wales. Jordan has briefly hosted an animation festival, JoAnimate, focused on work from the region.

The first **Algerian** animation film, *The Tree Party* (1963), was the work of Mohamed Aram and is a plea to regrow vegetation destroyed in the just-finished war of liberation against France. Algeria hosted two animation festivals in 2012 and 2014, but Aram, who has continued to make films, mostly for television, remains the country's only significant animator. **Tunisian** animation also began in the 1960s, through the pioneering work of Mongi Sancho (*The Intelligent Dog* [1966]). Originally self-taught, Sancho went on to study in Sofia at the Bulgarian National Center for Cinematography, where he made *The Fez Seller* in 1967; in the 1980s, Zouhair Mahjoub studied in Czechoslovakia, where he made *The Water Seller* (1984), a satirical critique of the Bourguiba regime. Both Sancho (*Cunning Craftiness* [2006]) and Mahjoub (*The Carthage Submarine* [1999]; *The Miraculous Droplet* [2009]) have remained active in the 21st century, joined by younger Tunisian animators such as Nadia Rais, previously an assistant to Mahjoub. **Nacer Khemir** began his work for the cinema as an animator, working in France in the early 1970s. Perhaps the most widely available examples of Maghrebi animation, however, are the animated sequences of *Ali Zaoua: Prince of the Streets* (Nabil Ayouch, 1999), which provide an imagined better life for the street children of Casablanca. (Although they do not become part of the narrative world in the same way, the link by which animation provides an alternative environment for underprivileged children is also powerfully present in *Ticket to Jerusalem* [Rashid Masharawi, 2002], in which the protagonist screens animation films in Arabic to Palestinian children, many of them refugees.) The Meknès International Animation Festival (FICAM) begun in 2000, showing international work, but animation has received little support in **Morocco**. Hamid Semlali, who studied sculpture in Baghdad and film production in Prague, was perhaps the first significant figure there, making the shorts *Didi, the Chicken* (1984), *Bobo, the Saviour* (1988), *Bobo and the Cheese* (1990), and *The Bird of the Atlas* (2002), a rare example of an animated film that was partially funded by the **Centre Cinématographique Marocain**. Amine Beckoury's *Blad Skizo* (2007), which uses plasticine characters, won Best African Short Film at FICAM in 2008; Beckoury subsequently completed *Cuisine Jap* (2010). The **Maghreb** is the setting for *Azur and Asmar* (2008) by well-established French animator Michel Ocelot, an early guest at FICAM. It tells the story of two boys, one French, one Maghrebi, who are separated by the independence struggle.

In the 21st century, as in other areas of the media, much funding and distribution of Arab animated films has originated with money and resources from the Gulf states, notably the Middle East Broadcasting Center Group in

Dubai and the Cartoon Network Studios Arabia in Abu Dhabi. Animation series for distribution on the web now emanate from **Kuwait**, the **United Arab Emirates**, Oman, and **Saudi Arabia**, where an animation course has been established at Effat University in Jeddah.

Iraqi-born, Germany-based Furat Al Jamil's *Baghdad Night* (2013), the first Iraqi animation created by a woman, retells a folktale about a woman who lures a man into a graveyard. Iraqi-born, U.S.-based Usama Alshaibi's five-minute digital animation *Allahu Akbar* (2003) uses complex and revolving geometric patterns similar to those traditionally used to represent the perfection of deity and as a substitute for the proscribed image of the Prophet in much Middle Eastern Islamic art and architecture. Paris-based, Moroccan-born Mounir Fatmi, who abandoned painting for the camera, includes somewhat similar digital animations in his work collected in *Hard Head: Films of Mounir Fatmi* (2008). By contrast, animation has played an important role in the **orientalist** portrayal of Arabs in Western films, from the world's first feature-length animated film, *The Adventures of Prince Achmed* (Lotte Reiniger, 1926), at least through the financially successful Disney-produced *Aladdin* (Ron Clements/John Musker, 1992). (The 2019 remake was a box-office flop.)

AOULAD-SYAD (OULAD SAYED), DAOUD (1953–). A prolific French **Moroccan** screenwriter, filmmaker, producer (Les Films du Sud), and also renowned photographer, Aoulad-Syad was born in Marrakech, and his first short film, *Mémoire ocre* (1989), is an autobiographical account of his relationship with that city. Set in remote and forgotten places, many of Aoulad-Syad's films explore the effects of time on his central characters. Often alienated, they are seen to wander around sparse landscapes, engaged in a quest for senses of self. Aoulad-Syad's photographic work has greatly affected his framing of cinematic shots and his play with depth of field in nondescript environments. His *Adieu forain* (1998) evokes the dying world of three traditional entertainers traveling around rural Morocco with their funfair. *The Wind Horse* (2000), scripted by Ahmed Bouanani, narrates the story of two men trying to escape their past. Upon his release from the hospital, the younger man (**Faouzi Bensaïdi**) feels compelled to check whether his mother, who abandoned him as a child, is still alive, while the older man (Mohamed Majd), feeling unwelcome in his son's home, decides to visit the grave of his beloved second wife. To make this journey, the two men use a motorbike and sidecar—a metaphor for the Pegasus of the title that can temporarily release them from their worldly burdens, until they finally realize that they cannot escape their destiny. Sound and image in this film often operate separately, with a narrator talking over fixed shots, including of walls, or other shots that evoke an enclosed space but are devoid of depth. *Tarfaya* (2004), the name of a seaside village across from the Canary Islands,

follows Miriam, who arrives there from an unspecified location, determined to reach the Spanish border. In Tarfaya time stands still, and migration seems the only viable option for a range of isolated characters who, seeking solace and humanity, cross one another's paths in a vast desert landscape.

Waiting for Pasolini (2007) is based on the conceit that when Italian auteur Pier Paolo Pasolini shot *Oedipus Rex* in Morocco in 1966, he befriended a man, Thami, who worked as an extra. Forty years later, when a new Italian film crew arrives, Thami expects to reencounter his friend. Based partly on a **documentary**, *Ouarzazate Movie* (Ali Essafi, 2001), about extras working in and around Ouarzazate, *Waiting for Pasolini* has been seen as a critique of **neocolonialism** in the Moroccan film industry and **transnational** cinema. Drawing further on the relationship between everyday life and postcolonial cinema, *The Moske* (2010) refers intertextually to *Waiting for Pasolini* and concerns the set of a mosque built for the earlier film that subsequently becomes the village mosque. Moha, the owner of the field on which the mosque was built as a set piece, now wants to reclaim his property, much to the dismay of the community. Subsequently, Aoulad-Syad has completed further features: *Zmane Kenza* and *Sebate: The Shoe* (both **comedies** made for Moroccan television in 2012) and *The Desert Voices* (2018).

AR, MÜJDE (1954–). The daughter of a famous songwriter, Ar began her career as a model and theatrical performer before acting in a television series in 1974. While appearing in various **genre** films during the 1970s, including **comedies**, action-adventures, and melodramas, Ar became the paradigmatic **star** figure in the **women's** films of the late **Yeşilçam** period. In these films, which focused on the social conditions of women in **Turkey**, Ar often portrayed strong female characters who try, despite patriarchal pressures, to achieve self-determination. Still active as a performer and television personality, Ar has since appeared as the stereotypical attractive passionate woman in *Fahriye, the Older Sister* (Yavuz Turgul, 1987) and *My Aunt* (**Halit Refiğ**, 1986) and as the enigmatic and unknowable woman of male fantasies in **Atif Yılmaz's** *Her Name Is Vasfiye* (1985) and *Aaah Belinda* (1986).

ARAB FILM DISTRIBUTION (AFD). Located in Seattle, Washington, AFD (Typecast Films) is the largest distributor of Arab and **Middle Eastern** cinema in North America. Starting with five films in 1990 after the first-ever Arab **film festival** in the United States at the Goodwill Arts Games in Seattle, AFD's inventory has since multiplied 100-fold to include features, **documentaries**, and short films from the Middle East, **Maghreb**, and South Asia, as well as **exilic and diasporic** Arab cinema produced in North America,

Europe, and elsewhere. Providing material available for sale and rental for home and institutional uses, and for the festival circuits, AFD remains one of the few dedicated sources in North America for Arab cinema.

ARAB UPRISINGS (ARAB SPRING). This wave of mass protests that took place across the Arab region in 2010–2011 culminated 20 years of popular discontent with the dire socioeconomic effects of neoliberal structural-adjustment policies that had been implemented throughout much of the **Middle East** by military and autocratic regimes in the decades following the Cold War. In Tunisia (where the events are known as the Jasmine Spring), **Egypt**, Libya, and **Yemen**, despotic regimes were overthrown, with dictators either resigning or being removed from power, and in turn either being killed or imprisoned. However, in every case excepting **Tunisia**, where the forced resignation of President Zine El Abidine Ben Ali on 14 January 2011 has been followed by a period of relatively peaceful revolution—although a subsequent economic slump has led to much disillusionment and resentment mainly among youth, particularly in the south—counterrevolutions or ongoing civil and military crises, often exacerbated by foreign interference, have all but negated the liberationist momentum. In Egypt, two years after the February 2011 resignation of President Hosni Mubarak, the democratically elected President Mohamed Morsi, an **Islamist**, was deposed in a coup staged by General Abdel Fattah el-Sisi. In Yemen, the November 2011 deposing of President Ali Abdullah Saleh has been followed by a civil and military crisis in which, in response to the rebellion of Shi'i Houthis from the north of the country, supported by **Iran**, an ongoing bombing campaign was launched by **Saudi Arabia**, with military support and encouragement from the United States, the United Kingdom, and **Israel**, and the additional involvement of the **United Arab Emirates**. Saudi forces also assisted the conservative monarchy of Hamad ibn 'Isa Al Khalifah in **Bahrain** in its suppression of protests that began there in March 2011. In **Syria**, also, President Bashar al-Assad has retained power amid a nearly decade-long civil and military crisis, notwithstanding attempts to remove him extending back to March 2011; the regime's resilience has been attributed on the one hand to its socialist past and related historical alliance with the USSR/Russia, and on the other hand to its alliance along a non-Sunni Islamic axis with Iran.

Numerous films about, or set in the midst of, the Arab Uprisings have been made in the Middle East region. In Tunisia, many people in the film industry actively supported and participated in the January 2011 revolution. The period stirred up considerable activity in all areas of Tunisian cultural life, leading to the production of several **documentaries** that looked at Tunisian history-in-the-making. Noteworthy among them are *Rouge parole* (Elyes Baccar, 2011) and *Fallega 2011: Candles in Al-Kasbah* (Rafik Omrani, 2011). In the latter, the leaders of the revolution discuss and define the terms for analyzing

their actions and any future engagements. In addition, well-known directors of feature films have turned to documentary in order to make postrevolutionary statements. These include **Nadia El Fani** (*Laïcité Inch 'Allah* [2011], an exploration of secularism that led to El Fani being banned from entering Tunisia) and **Kaouther Ben Hania** (*The Blade of Tunis* [2013], an allegory of media hype and misinformation). Narrative features about the Tunisian uprisings are also prolific and include auteur vehicles *Millefeuille* (**Nouri Bouzid**, 2013), which portrays two **women's** search for **gender** equality following the revolution; *Zizou / Spring Perfume* (**Férid Boughedir**, 2016), about a rural migrant to the urban center who gains multiple perspectives on the revolution through his work in television satellite installation; the *Bidouin* series (**Saad Jilani**, 2012–2019), an exploration of youth rebelliousness under conditions of revolutionary change; and *As I Open My Eyes* (Leïla Bouzid, 2015), which examines the first stirrings of the uprising in Tunisia.

Elsewhere in the **Maghreb**, **Algerian** cinema has engaged the Arab Uprisings since their onset, a fact ever more salient in the face of the country's April 2019 overthrow of President Abdelaziz Bouteflika. **Sonia Chamkhi**, for example, who like her Tunisian counterparts moved into documentary in the wake of the uprisings, made *Militantes* (2012), about women running for national office; while **Karim Moussaoui** directed *Until the Birds Return* (aka *The Nature of Time*) (2017), a narrative feature critiquing the limitations of individualism for revolutionary struggle. Earlier, in **Morocco**, activist filmmaker **Nadir Bouhmouch** directed *Makhzen and Me* (2011), a documentary that focuses on the February 2011 political reform movement in that country, where to date a revolution has not taken place. In the Moroccan-occupied **Western Sahara**, however, protests at the Gdeim Izik camp outside the capital El Ayoun in November 2010, which were suppressed by Moroccan forces, have been seen by some commentators as a precursor of the events of 2011.

Perhaps the internationally most spectacular site of the 2011 uprisings was Egypt, where short *actualités* of the protests in Cairo's Tahrir Square, shot on cellular phones and uploaded to the internet by individuals and by media activist groups like Mosireen, were able to circulate with relative freedom from **censorship** during the period, as has also been the case with short **animations**—this continues despite the increasingly close monitoring of social media and other communication channels by the Egyptian government, which has in fact capitalized on the proliferation of such films for the purpose of keeping up favorable international appearances by being perceived as allowing divergent viewpoints. Several documentaries were made during the revolutionary period, most of which received wide international viewership. These include Academy Award nominee *The Square* (Jehane Nujaim, 2013), which interweaves the experiences of three actors in the 2011 uprising—but was criticized heavily within Egypt for historical abstraction; *18 Days*

(2011), a well-funded omnibus film comprising shorts by **Yousry Nasrallah**, **Marwan Hamed**, **Sherif Arafa**, and several other well-known Egyptian directors, and featuring stars such as **Yousra**, **Hend Sabri**, and **Bassem Samra**; and another collectively directed film, *Tahrir 2011: The Good, the Bad, and the Politician* (Ayten Amin et al., 2011), which was banned in Egypt. Narrative features set in the context of the revolution include *Clash* (Mohamed Diab, 2016), an internationally well-received work set almost entirely inside a police van into which characters representing a typified array of classes and political factions have been corralled during a protest following the Morsi coup; *Winter of Discontent* (Ibrahim El Batout, 2012), a surreal look back at Mubarak-era repression, named after the titular 1962 John Steinbeck novel, and Egypt's official entry to the 2014 Academy Awards; and *In the Last Days of the City* (Tamer El Said, 2016) and *The Nile Hilton Incident* (Tarik Saleh, 2017), both of which were banned in Egypt and have received comparatively less international attention. Since Sisi's ascent to power, experimental films have been made that express revolutionary aspirations by less direct means, such as *Crop* (Johanna Domke/Marouan Omara, 2013) and *Out on the Street* (Jasmina Metwaly/Philip Rizk, 2015).

Like the representation of revolution in Egypt, cinematic depiction of the civil and military crisis in Syria has been circulated widely on social media, and several films have been made targeting Western audiences, some propagating military intervention through an emphasis on scenes of combat and indiscriminate bombing, of which the most widely distributed have been *The White Helmets* (Orlando von Einsiedel, 2016) and *The Last Men in Aleppo* (Ferras Feyyad, 2017). In this context, **Oussama Mohammad's** *Silvered Water, Syria Self-Portrait* (codirected with Wiam Simav Bedirxan, 2014) is noteworthy for its critical analysis of the Assad regime's response to criticism and protest; while *My Pink Room* (Vachan Sharma, 2013) offers a sympathetic portrait of the conditions faced by Syrian **refugees**. Yemeni films, too, have been made about the refugee crisis, for example, *Yemen, the Silent War* (Sufian Abulokon, 2018).

ARAFA, SHERIF (1960–). This prolific **Egyptian** director collaborated with writer Wahid Hamid on a number of films, including *Playing with Giants* (1990), *Terrorism and Kebab* (1992), *El-Mansi* (1993), *Birds of Darkness* (1995), *Sleeping in Honey* (1996, about an impotency epidemic that strikes grooms on their wedding nights), and *Edhak el-Sura Tetla' Helwa* (*Laugh and the Picture Will Turn Out Right* [1998]), **starring Ahmed Zaki**. *Terrorism and Kebab* is a popular and very successful **comedy** that lampoons political corruption and social ineptitude. The following year, Arafa directed *Al-Zaeem* (*The Leader/Boss*), a widely popular stage drama again starring **Adel Imam**. Arafa also made a series of films written by Ahmed

Abdallah that have become classic references both for their socially conscious story lines combined with popular humor and their star performers. These include *The Headmaster* (2000), *Son of Wealth* (2001), and *Ful el-Seen el-Azeem* (*The Great Fava Beans of China* [2004]), starring **Mohamed El-Hinidi**.

In 2006, Arafa directed the biopic *Halim*, about the popular singer **Abdel Halim Hafiz**, which, following the death of its lead actor, Ahmed Zaki, during filming, was completed by Zaki's son. After directing two action movies, *The Island* (2007) and *The Island 2* (2014), and a historical drama, *The Treasure* (2017), Arafa wrote and directed *The Passage* (2019), starring Ahmed Ezz and **Hend Sabri** and featuring music by composer Omar Khairat. Set during the war of attrition that followed the 1967 war in which Egyptian forces lost the Sinai to **Israel** in what became known as the **Defeat**, the film tracks a joint unit of special forces comprising Egyptian commandos and navy seals as they set about an operation to bomb an Israeli camp and rescue a group of Egyptian prisoners who are being held there. Artillery, weapons, and the training of actors were provided by the Egyptian Armed Forces Department of Morale Affairs. In 2019, Arafa was given the **Faten Hamama** Honorary Award for lifetime achievement at the Cairo International Film Festival.

ARAFAT, YASSER (YASIR; YASSIR) (1929–2004). Founder of the Fa-teh political party in 1956, chairman of the **Palestine** Liberation Organization from 1969 to 2004, and president and prime minister of the Palestinian National Authority from 1994 to 2004, Abdel Rahman Abdel Ra'uf Arafat (known informally as Abu Ammar) was the most widely recognized persona of the Palestinian cause for his roles as guerrilla/freedom fighter, unofficial diplomat, political organizer, peace negotiator, and national leader. Sometimes credited as the father of the modern Palestinian nation, interpretations of his impact are controversial. Most of his onscreen appearances are in news footage, with the exception of **documentaries** in which he is the central subject. Anthony Geffen's made-for-television *The Faces of Arafat* (1990) traces 40 years of Arafat's personal and political life. Arafat's last public interview was conducted by filmmaker Sherine Salama in *The Last Days of Yasser Arafat* (2006), a story about Salama's months-long negotiations in obtaining the interview and reactions to Arafat in interviews with his associates and people who did not know him (cabdrivers, villagers, and Western journalists waiting for interviews). *Arafat, My Brother* (**Rashid Masharawi**, 2005) is an account of Arafat recounted by the leader's estranged brother. *Greetings to Kamal Jumblatt* (**Maroun Baghdadi**, 1978) features an extended public speech by Arafat, in honor of assassinated **Lebanese** leftist

Kamal Jumblatt, at its structural climax, while *Trip Along Exodus* (Hind Shoufani, 2014) examines political opposition to Arafat within Fateh through the figure of political intellectual Elias Shoufani.

ARBID, DANIELLE (1970–). Arbid began her career as a broadcast journalist for European television in the early 1990s. That background enabled her to produce several insightful **documentary** critiques of **Lebanon**. *Alone with the War* (2000) follows Arbid through the streets of Beirut as she asks people, “Why isn’t there a monument dedicated to those who died in the war?” In one particularly powerful scene at Shatila **refugee** camp, she talks with several **Palestinian** children who tell her matter-of-factly that they are still finding bodies in the ground. Since then, Arbid has made several short documentaries with her Christian family that accentuate the everyday violence that haunts the postwar domestic sphere, including *Conversation de Salon* (2004). This theme gains powerful representation in her first narrative feature, *In the Battlefields* (2004). Arbid’s subsequent film, *The Lost Man* (2007), is a cross-cultural encounter between a French photographer and an Arab amnesiac that plumbs the seedy underground culture of **Jordan**. The film was banned in Lebanon because of its explicit sex scenes, as was Arbid’s subsequent *Beirut Hotel* (2011), because Lebanese authorities viewed it as a threat to Lebanon’s stability for its evocation of Prime Minister Rafiq Hariri’s assassination in 2005. Arbid is currently based in France, which she now claims as home and where she has directed a semiautobiographical narrative feature, *Parisienne* (2015).

ARİF V 216 (2018). An example of a franchise film **comedy** series developed by a major popular production company, similar to the *Recep İvedik* series, *Arif V 216* (Kıvanç Baruönü, Turkey, 2018), is the sequel to *G.O.R.A.* (Ömer Faruk Sorak, 2004) and *A.R.O.G.* (Ali Taner Baltacı/Cem Yılmaz, 2008). A rip-off of a character, Türist Ömer, created by the **Yeşilçam star** Sadri Alışık, especially in *Tourist Ömer on the Star Trek* (Hulki Saner, 1973), in all three films Arif (Cem Yılmaz) is a homegrown and witty **Turkish** character, much like Türist Ömer, who finds himself in space among aliens and robots. Concurrent with the boom in comedy films in recent decades, all three films topped the box office as the lead comedian/actor capitalized on the success of the formulaic story line.

ARKIN, CÜNEYT (1937–). Trained as a doctor in **Turkey**, Arkin began acting after his good looks were noticed by a film director. During the mid-1960s, he played the handsome male lead in melodramas and romantic **comedies**, but he would accrue fame for his roles in later action and historical adventure films, westerns, karate films, and costume dramas. Like other

stars of the high **Yeşilçam** period, Arkin acted in a very large number of films—in his case, almost 300. These included **Turkified** science-fiction films, in which he is depicted performing stunts in circus acts, fight sequences, and horseback-riding scenes. After starring in the *Malkoçoğlu* film series as an early Ottoman warrior hero, he continued to play similarly cartoonish characters, including Battal Gazi and Kara Murat, who fight and kill the enemies of the Turks or Ottomans, in action-adventure films. Arkin gained international attention for his lead role in *The Man Who Saved the World* (Çetin İnanç, 1982), a low-budget **genre** piece known as the Turkish *Star Wars*.

ARNA'S CHILDREN (2003). Codirected by **Juliano Mer** and Dutch filmmaker Danniël Danniël, this **vérité documentary** analyzes the historical changes in conditions and perspectives that have occurred within Jenin **refugee** camp since **Israel's** 2002 reinvasion of the **Occupied Palestinian Territories**. *Arna's Children* portrays the director's mother, Arna, conducting educational theater workshops with the children of Jenin camp from 1989 to 1996. The film alternates between Arna's educational sessions and interviews conducted several years later by Mer with former workshop participants, now grown and actively engaged in the conflict with Israel.

AROUND THE PINK HOUSE (1999). **Lebanese** directors **Joana Hadjithomas and Khalil Joreige's** first feature exemplifies the frustrations that many squatters faced at the end of the **Lebanese Civil War**, when the political economy shifted to accommodate newly mandated reconstruction projects. While developers stood to profit, squatters were lured into abandoning their homes for only modest compensation. The titular pink house is a large, heavily damaged mansion inhabited by two families. When its new owner announces his intention to remodel the house into a commercial center and gives the families 10 days to vacate the premises, the surrounding neighborhood divides between those who favor reconstruction and those who oppose it. Although technically awkward at times, the film effectively depicts post-war Beirut as a persisting battlefield, declaration of peace notwithstanding.

ARTEEAST. This nonprofit organization was established in 2003 in New York City by **Israeli** curator and educator Liva Alexander with the specific mission of presenting contemporary **Middle Eastern** art and artists to a wider audience, both internationally as well as in North America. ArteEast showcases the multicultural connections among the various Middle Eastern cultures and peoples while providing a forum for the Western world to sample the burgeoning diversity of Middle Eastern films, literature, music, and visual arts.

ASLI, MOHAMED (1957–). Born in Casablanca, Asli studied in Milan, working as an assistant cameraman and assistant director, then a production executive. Returning to **Morocco**, he established, in 2003, a training facility in Ouzazarte within Kanzaman Studios in partnership with CinéCittà and the Luce Institute. Moroccans had been demanding such a school for decades, and Asli's was the first. He made a **documentary** about the school in 2005.

Asli wrote, directed, and produced *In Casablanca, Angels Don't Fly* (2004), Morocco's first feature in Arabic and **Berber**. The film tackles the harsh lives of three waiters transplanted from their villages to Casablanca to work to try to support their families back home, a subject Asli treats with humor and respect. Rarely are Moroccan features shot in rural areas, and even more rarely are rural problems handled with the **realism** of Asli's film. The three men are rendered as complex human beings endowed with desires that poverty makes almost impossible to realize. The film was honored as the first Moroccan movie since 1978 to be selected for the Week of the Critic at the Cannes **Film Festival**. In 2011, Asli made *Rough Hands*, about a barber who tries to facilitate work in Spain for his neighbor, but her hands are insufficiently rough to get her the job.

ATATÜRK, MUSTAFA KEMAL (1881–1938). The founder and the first president of the Republic of **Turkey**, Mustafa Kemal Atatürk (literally, "father of the Turks") was born in Salonika, at that time part of the Ottoman Empire. After a military education, he served in various ranks in the Ottoman army before becoming a leader of the Turkish War of Independence (1919–1923). As the president of Turkey from 1923 until his death, he led the creation of a modern, secular nation-state through a series of rigorous reforms.

The party he founded, the **Republican People's Party**, represented the new republic's six basic principles with an arrow on its logo. These connected and overlapping "Kemalist" principles were as follows: republicanism (the replacement of the monarchy with a constitutional republic); populism (social mobilization of the people to realize reforms); laicism (the French rendering of secularism, which introduces a separation of worldly and religious matters while giving control of religious affairs to the central state apparatuses); reformism (the replacement of old, traditional, and Ottoman elements with those of modern, republican ones and the belief in continual reform as necessary for progress); **nationalism** (the creation of a nation-state based on an imagined ethnicity); and statism (the creation of economic modernization and industrialization through state measures and institutions). As a blueprint for the Republic of Turkey, Kemalism included the adoption of the Western, positivist understanding of science and education. In time, however, some of these fundamentals lost their power, especially as contemporary Turkey has

integrated into global capitalist markets. Current renderings of Kemalist ideology often draw on the secular, democratic character of the nation-state with some nationalist undertones.

Since Atatürk's death, the filming of his life has been a hotly contested issue in Turkish cinematic circles. In a 1989 book concerning the issue, **Metin Erksan** claimed that a film on Atatürk could not be made in Turkey because the concept of Atatürk would inevitably be concretized, thus limiting the people's freedom to imagine him. Erksan instead called for "a big and real American filmmaker, such as Martin Scorsese, Steven Spielberg, or George Lucas," to direct such a film, on grounds that Hollywood filmmaking, so well rehearsed in constructing myths and legends, was more suited to projecting an ideal image.

Nonetheless, Turkish filmmakers did indeed make films about Atatürk, although for years not a single feature focused primarily on him. That task was left to a 2008 feature-length docudrama, *Mustafa* (2008), directed by television journalist Can Dündar. Released on the 70th anniversary of Atatürk's death and seen by 1.1 million people, *Mustafa* was criticized for its televisual language and its attention to the late leader's private life. Other works featuring Atatürk include the film and the television series *Tired Warrior* (**Halit Refiğ**, 1979), which narrates the Turkish War of Independence; the film *Republic* (Ziya Öztan, 1998) and the television series *Metamorphosis* (Feyzi Tuna, 1992), both of which focus on the foundation and early years of the Turkish Republic; the television **documentary** *The Yellow Zeybek* (Can Dündar, 1993), about Atatürk; and the feature *The Last Ottoman Yandım Ali* (Mustafa Şevki Doğan, 2007), a love story involving a late Ottoman bully who meets with Atatürk.

AVANTI POPOLO (1986). This independent **Israeli** feature was innovative as well as controversial for its placement of Arab characters at the center of its drama and for having them speak their native Arabic. Directed by Rafi Bukai, *Avanti Popolo* outdoes its **Young Israeli Cinema** contemporaries with a fantastical, post-*bourekas* story of two Egyptian soldiers, played by **Palestinian** Israeli actors, who become separated from their combat unit following the Six-Day War. As Khaled and Ghassan navigate their way home to **Egypt**, they chance upon a dead United Nations soldier in a jeep, which they steal and drive through the Sinai desert until it runs out of fuel. The theatrical, comedic performance of Khaled/Salim Dau—who would later feature in *Cup Final* (Eran Riklis, 1991), *Curfew* (Rashid Masharawi, 1993), *James' Journey to Jerusalem* (Ra'anan Alexandrowicz, 2003), and the television series *Arab Labor* (Shay Capon/Jacob Goldwasser/Ron Ninio, 2007–2013)—is ironized as he and his comrade are overtaken by a hapless Israeli patrol with whom they end up marching through the desert singing the titular Italian communist anthem. The two Egyptians eventually evade their

captors but are killed accidentally by their own comrades, who mistake them for the enemy. The absurd quality of *Avanti Popolo* renders it a parable that reflexively allegorizes Israeli alienation and self-destructiveness while nostalgically sentimentalizing class solidarity across the Arab–Israeli divide. See also ISRAELI OCCUPATION.

AVŞAR, HÜLYA (1963–). After a brief stint as a professional swimmer, Avşar won Miss **Turkey** of 1982, from which she was later disqualified because her forbidden divorced marital status was discovered. Avşar turned to cinema: becoming a sex symbol throughout the 1980s, she played **women** spanning the moral spectrum in **genre** films such as *Call Girls* (Osman Seden, 1985) and *Guilty Youth* (Orhan Elmas, 1985). She acted subsequently in **post-Yeşilçam** films such as *Berlin in Berlin* (Sinan Çetin, 1993), as a Turkish migrant worker, and *Mrs. Salkım's Diamonds* (Tomris Giritlioğlu, 1999), in which she plays a member of a non-**Muslim** ethnic minority. However, the dissolution of **Yeşilçam** compelled Avşar to seek additional work in the music and television industries. She has recorded several albums and remained active in her later career as a television host and a film, theater, and television actor.

AYOUCH, NABIL (1969–). Of **Moroccan** ancestry, Ayouch was raised in France, mostly in the Paris suburbs (*banlieues*) populated by immigrants from North Africa and the **Middle East**, but has been living primarily in Morocco since the mid-1990s. Ayouch studied theater in Paris but began training on film projects rather than attending a school. From 1992, he made commercials for Morocco and sub-Saharan Africa and several shorts. In 1997, he directed his first feature, *Mektoub*, a detective “road movie” based on a true story that exposes the abuse of power, corruption, and social inequality within Moroccan society and the hashish trade. In this tale, a young woman attending a conference in Tangiers with her husband is kidnapped and raped by powerful men but rebuilds her marital relationship during a trip to the south of Morocco. Immensely popular at the Moroccan box office and in France, the film officially represented Morocco at the 1999 Academy Awards. In that year, Ayouch set up his production company, Ali’N Production, in Casablanca, and for several years produced a television series, *Lalla Fatima*, while also establishing several venues through which Moroccan youth could produce short films.

Ayouch’s second feature, *Ali Zaoua: Prince of the Streets* (2000), set on the streets and docksides of Casablanca, broke box office records. His *One Minute Less of Sunshine* (2002), a thriller in a style similar to *Mektoub*, was denied release in Morocco due to sexually explicit scenes featuring a transvestite protagonist. A subsequent “road movie,” *Whatever Lola Wants*

(2006), continues this critical integration of **gender and sexuality** issues, this time on an international scale. Shot in Morocco but set largely in Cairo, it concerns an American woman who, having studied **belly dancing** with a gay **Egyptian** living in the United States, goes to Cairo in an attempt to reconcile with her estranged Egyptian boyfriend but finds herself searching for the famed but reclusive belly dancer Ismahan instead.

Much Loved (2015) created a huge controversy in Morocco, where it was banned because of its subject matter: the prostitution of Moroccan women in clubs that cater to wealthy patrons, mostly from the Gulf states. The fiction depicts sympathetically the tough lives of four such women, who rely on group solidarity to overcome the stigma they must endure while coping with family responsibilities. His next film, *Razzia* (2017), set mostly on the streets of Casablanca and covering the years from the 1980s to 2015, focuses on the lives of five protagonists from different backgrounds, all of whom must struggle against a repressive government. Ayouch uses references to the classic Hollywood film *Casablanca* (Michael Curtiz, 1942)—none of which was shot in Morocco—to self-reflexively juxtapose romantic ideals with harsh reality.

B

***BAB EL-OUED CITY* (1994).** Set during the 1988 riots against austerity measures imposed by the **Algerian** government to offset collapsing oil prices and currency devaluations, **Merzak Allouache's** *Bab el-Oued City* is the story of Boualem, a young baker so tortured by incessant religious harangues from the loudspeakers of a nearby mosque that he tears one down from the roof of the bakery. Depicted through extended flashback and framed by letters written to him by his sympathetic lover, Yamina, once he has left the country, Boualem's act spurs a variety of retributions, especially by an **Islamist** militia that considers it blasphemous. The film's layered plot and visual structure, however, help construct a sense of fear and anxiety that allegorizes the militants—whose leader is Yamina's brother—to a larger, shadowy enterprise of national consolidation and control, and that finally compels the socialistically minded Boualem to escape to France. French is spoken at points throughout the film by characters associated with the militia and former French *colons*. The film was shot in secret during the civil strife that occurred in the wake of the 1988 riots.

BABAÏ, BRAHIM (1936–2003). Babaï graduated from the Institut des Hautes Études Cinématographiques in 1963, worked for French and **Tunisian** television, then moved into filmmaking with shorts, **documentaries**, and finally features. His films are examples of a neorealist cinema of engagement, representing an attempt to reach a wide range of viewers and offer accessible solutions to social problems in Tunisia. His first feature, *And Tomorrow?* (1971–1972), adapted from Abdelkader Ben Cheikh's novel, is one of the first Tunisian films to investigate issues of social concern during the 1960s, such as rural exodus, unemployment, and famine. The story follows three rural farmers who leave their drought-stricken village for the city. Babaï's much later *The Night of the Decade* (1991), adapted from Mohamed Salah Jerbi's novel, is a political crime intrigue depicting the **Algerian** unionization crisis that erupted in violence during the late 1970s. Its story is told through the lens of several students caught up in events. *An Odyssey*

(2001–2004), inspired by Abdelaziz Belkhodja's novel *The Ashes of Carthage* and considered Tunisia's first film in the thriller **genre**, offers a critical perspective on **transnational** trafficking in art and cultural objects.

BAB'AZIZ (THE PRINCE WHO CONTEMPLATED HIS SOUL) (2005).
See DESERT TRILOGY.

BACCAR, SELMA (1945–). Born in Tunis, Baccar studied cinematography in Paris and became the first **Tunisian** woman to direct a narrative feature film in that country: *Fatma 75* (1976) explores contradictions between traditional and modern aspects of Tunisian society and culture, highlighting celebrated **women** and other eminent figures of the **Berber** independence movement. Her second directorial feature, *Dance of Fire* (1994), dedicated to the memory of a Jewish Tunisian singer of the 1920s, continues Baccar's interest in the representation of Tunisian women. It introduces the singer at the peak of her popularity and recounts her activities during that period, from her celebrated salon in Tunis through her travels to Europe to her return and untimely death—a crime of passion—in 1927. Her third feature, *Flower of Forgetfulness*, was released in 2005. Baccar has also made **documentaries** and is the first female producer in Tunisia. In 1979, she coauthored a manifesto in support of Arab women filmmakers with **Egyptian** film historian Magda Wassef and **Lebanese** director Heiny Srour (*Leila and the Wolves*).

BACHIR-CHOUIKH, YAMINA (1954–). **Algerian** Yamina Bachir-Chouikh worked at the **Office National pour le Commerce et l'Industrie Cinématographiques**, serving as a scriptwriter for *Omar Gatlatto* (**Merzak Allouache**, 1976) and *Sand Wind* (**Mohamed Lakhdar-Hamina**, 1982). She has worked as an editor and screenwriter on several additional Algerian films, including *The Citadel* (1988) and *The Ark of the Desert* (1997), both directed by her husband, **Mohamed Chouikh**. Her first directorial feature, *Rachida* (2002), concerns a young teacher shot by terrorists when she refuses to place a bomb in her school. Miraculously, she survives but, unsafe in Algiers, moves with her mother to a house in the countryside, where she attempts to build a new life, again as a teacher, only to experience **Islamist** violence there too. Despite this, she refuses to bow to, or reciprocate, the violence, and the film ends as, the day after a murderous attack on the village, she reenters her wrecked schoolroom, accompanied by some of her pupils. *Rachida* was made during a period in which Algerian filmmaking had almost ceased in the face of the civil conflict; its psychological insight and portrayal of female solidarity and oppression make it one of the most significant Algerian films of the century to date. It is also the first 35-mm feature film directed by a **woman** ever to have been shot in Algeria. In 2010, Bachir-

Choukhi directed a **documentary**, *Yesterday, Today and Tomorrow*, about the role of women in the national liberation movement, and she edited her daughter Yasmine Choukhi's first film, *Until the End of Time* (2017), a romantic drama that won the Best First Feature award at the Pan-African Film and Television Festival of Ouagadougou in 2019.

BADIE, MUSTAPHA (1928–2001). A filmmaker and actor originally named Arezki Berkouk, Mustapha Badie worked in the Arab municipal theater group of Algiers and received training at the Radiodiffusion Télévision Française during the **colonial** era, then found work at Emissions en Langues Arabe et Kabyle with Radio-Alger. His activities in support of **Algerian** liberation led to his arrest and imprisonment from 1957 until independence. Upon his release, he resumed his career under the name Mustapha Badie. His films, usually based on historical events, include *Our Mothers* (1963) and *The Night Is Afraid of the Sun* (1966), an epic feature in the tradition of *Chronicle of the Years of Embers* (Mohamed Lakhdar-Hamina, 1975), depicting various aspects of Algerian society and culture between 1952 and 1962 in four tableaux (The Land Is Thirsty, The Roads to Prison, History of Saliha, and History of Fatma).

BADRAKHAN, AHMED (1909–1969). At a time when Egypt had no film industry to speak of, Badrakhan wrote articles about cinema for the periodicals *Al-Sabah* and *Magalaty*, before moving to France in 1931 to study film under the patronage of Talaat Harb. He returned in 1934 to become the first Egyptian director of Harb's **Studio Misr**. He was in many respects a director of “firsts”: he wrote the screenplay for the first film produced by Studio Misr, entitled *Wedad* (1936)—likewise the first film to **star Umm Kulthum**. (Badrakhan also partially directed this film, but following a dispute, Fritz Kramp took over.) Quickly, however, he became known as the director of Umm Kulthum's films, all **musicals**: *Song of Hope* (1937), *Dinars* (1940), *Aïda* (1942), and *Fatma* (1947). He was also the first to film singers Farid al-Atrache and Asmahan (in *Triumph of Youth* [1940]) and actress Mariam Fakhr Eddin (*Night of Love* [1951]). He also directed two important biopics: *Mustafa Kamel* (1952) and *Sayed Darwish* (1966). *Mustafa Kamel*, which tells the life story of the young nationalist who led the 1919 revolt, is credited as the first film to depict the national struggle for independence against the British and was denied screening until after the **Free Officers coup** of 1952. With *Sayed Darwish*, Badrakhan sets the story of the eponymous composer against the backdrop of anti-British demonstrations, in which the young Darwish actively participates, rebelling against his religious schooling in pursuit of his talent, and falling in love with a dancer (**Hind Rustom**).

Badrakhan's *With God on Our Side* (completed in 1953 but released in 1955 due to problems with the **censors**) depicts the events leading up to the Free Officers coup and was filmed shortly following that event. It tells the story of a young officer, Ahmed (Emad Hamdi), who loses an arm because of defective weapons used by Egypt in the 1948 war in **Palestine**. The film condemns those who were responsible and who collaborated with the British and the ruling monarchy, including Ahmed's own uncle, Abdel Aziz Pasha (Mahmoud El-Miligi). Both Badrakhan's historical/**nationalistic** films and his romantic-musical melodramas were filled with sentiment, the protagonists often sacrificing for a greater good or for the sake of their loved ones. His son, **Ali Badrakhan**, has also become an important director in Egypt.

BADRAKHAN, ALI (1946–). Son of **Ahmed Badrakhan**, Ali Badrakhan began his career as an assistant director with his father and, later, to **Fatin Abdel-Wahab**, **Youssef Chahine**, and Ahmad Diauddin. Devoid of his father's romanticism, his own films were deeply political, often scathing in their criticism of figures of power and corruption. With *Karnak* (1975), Badrakhan levels his criticism against **Nasserism**, while in *Shafika and Metwally* (1978), he depicts the construction of the Suez Canal and those who betrayed **Egypt** during the **colonial** era. In *People on the Top* (1981), based on a story by **Naguib Mahfouz**, **Nur El-Sherif** plays a petty thief who is released from jail to become a rich businessman. The film portrays the new social class that emerged as a result of **Anwar Sadat's** opening of the country to Western capitalist policies (the *Infitah*). Personal greed and corruption at the expense of the greater good are likewise emphasized in *Hunger* (1986), set in the unspecified 19th-century past but clearly commenting on present-day social ills. Based on the novel *The Harafish* by Naguib Mahfouz, the film tells the story of a donkey cart transporter, Farag El-Gibali (**Mahmoud Abdel-Aziz**), who stands up to local bullies and is consequently granted *fetewwa* status (power and authority to protect and manage local affairs). As he is seduced into a hedonistic relationship with a rich woman, Malak (**Yousra**), however, he abandons his family and grows increasingly selfish, becoming so negligent of the people's needs and interests that they resort to looting his stash of supplies and ousting him. Badrakhan explored the specific social circumstances of his characters. He was the last director to work with **star Souad Hosni**, in *The Shepherd and the Women* (1991), based on an Italian play titled *Crime on Goat Island*, and which also starred Yousra and **Ahmad Zaki**. Badrakhan's last film to date features **Nadia al-Gindi** and Ilham Shahin in an adaptation of *A Streetcar Named Desire*, titled simply *Desire* (2002).

BAGHDADI, MAROUN (1951–1994). Perhaps the most prominent filmmaker of the **Lebanese Civil War** era, Baghdadi had the versatility to make **documentary** films politically entrenched within the conflict while also directing narrative films capable of transcending national borders. After studying political science at the Sorbonne in Paris, he became involved with a leftist political coalition, the Lebanese National Movement (LMN). Baghdadi directed several short documentaries for the LMN, including a portrait of the coalition's leader, Druze patriarch Kamal Jumblatt. He also directed several documentaries and fictional films about **Lebanon** for European television. His films remain closely concerned with the political violence and social limitations facing the country. *Beirut, Oh Beirut* (1975), featuring **Egyptian** actor Izzat el Alaili, offers a prophetic vision of Lebanon's troubled future by following four central characters as they confront fantasies about its cosmopolitan capital city. *Little Wars* (1982) revisits the beginning of the civil war in a tale about the role played by traditionalism and family honor in pulling into war a generation that did not want it, while also denaturalizing the sensationalism of war by depicting the role played by journalists, both Western and Lebanese, in creating this popular perspective.

Capable of straddling Arab and European sensibilities, Baghdadi's films appealed consistently to audiences in Europe while relying on French funding. During the 1982 Cannes **Film Festival**, he participated in Wim Wenders's experimental film *Room 666* (1982), in which a series of filmmakers, including Steven Spielberg and Jean-Luc Godard, are asked whether they believe cinema is a dying language. One of two non-Western filmmakers featured, Baghdadi replies that filmmaking is a vicious cycle requiring the director to surrender life to the screen. The implied ambivalent relationship with representational power is a recurrent trope within Baghdadi's films—and Lebanese cinema generally. Similarly, *Out of Life* (1990), which won the Jury Prize at Cannes, provides a gripping story about the abduction of a French photojournalist during the civil war, in which the photojournalist's bravado serves as a reflexive critique. Baghdadi died prematurely from an accidental fall at his home in Beirut.

BAHRAIN. Bahrain is an island state monarchy located in the Persian/Arabian Gulf off the east coast of **Saudi Arabia**, to which it is connected by a road bridge, and also lies to the northwest of **Qatar** across the Gulf. Like most countries on the Arabian Peninsula, Western oil companies produced some of the first **documentaries** in and on Bahrain. Once a major trade route stop because of its fresh water supply, Bahrain was the first Arab Gulf country in which oil was discovered, in 1931, making it the culture and business center of the Gulf during the British **colonial** period. Today, Bahrain has been depleted of oil and does not have the wealth of its neighbors. The failure to distribute wealth on the part of the Al Khalifa royal family has

led to mass protests by citizens, predominantly the disempowered Shi‘i majority that has been brutally repressed, particularly during and since the **Arab Uprisings**. Narrative filmmaking arrived in Bahrain around the time of independence, with the Wonderful World of Disney’s production of *Hamad and the Pirates: The Phantom Dhow* (Roy Edward Disney, 1971), produced in collaboration with Shaikh Isa bin Sulman Al Khalifah, ruler of Bahrain. With its colorful images of dhows and the sea, the film was screened at Bahraini schools ostensibly to educate students about indigenous culture. The film was narrated by Syrian American actor Michael Ansara and **starred Khalifa Shaheen**, performing the role of the pirate captain, who went on to direct several documentaries, including *Pictures of an Island* (1981) and *People on the Horizon* (1983).

To support and facilitate local production, the Bahrain Cinema Company was established in 1967 and the Bahraini Film Production Company in 1980. Aspiring filmmakers, including **Bassam Al-Thawadi**, made short narrative and documentary films during the 1970s, then went on to direct narrative features. One such work, *Four Girls* (Hussain Abbas Al-Hulaybi, 2007), about for young women trying to start a business, opened the inaugural **Gulf Film Festival** in Dubai in 2008. Al-Hulaybi’s later film *Longing* (2010) addresses the social tension that developed in Bahrain during the 1980–1981 **Iran–Iraq War**, through a Sunni–Shi‘a romance. Recent Bahraini features include *The Sleeping Tree* (Muhammed Buali, 2014), about a young girl with epilepsy.

As in the other Gulf states, commercial cinemas predominantly screen a mix of Indian, **Egyptian**, and Hollywood films. The presence of South Asians in Bahraini film testifies to historical and contemporary, cultural, political, and economic connections between Bahrain, India, and Pakistan. *Moonlight* (Ajith Nair, 2010) and *The Metro* (Bipin Prabhakar, 2011), both directed by Indians, concern the Malayali migrant community in Bahrain. Saudi-born and Bahrain-based Pakistani filmmaker Zeeshan Jawed Shah has supervised horror and horror-**comedy genre** films with student filmmakers: *Paranorma: There Is Always a Dark Side* (2011), *Gilgamesh Pearl* (2011), *Silveraven* (2012), and *Dead Sands* (2013). He has also worked with director Saleh Sharif on *Bits of What I Have* (2015), shot in **Turkey**, in Turkish, about an anguished writer.

BAKRI, MOHAMMED (1953–). Born in Bina, a village in the Galilee, Bakri studied acting and literature at Tel Aviv University. He began his career as a theatrical performer in 1976, in **Israel** and the West Bank, followed by film acting in 1983, appearing in productions by renowned Israeli and **Palestinian** filmmakers **Amos Gitai** and **Michel Khleifi**. He eventually gained lead roles in Israeli, Palestinian, and European films, including *Beyond the Walls* (Uri Barabash, 1984), *Esther* (Gitai, 1986), *Cup Final* (**Eran**

Riklis, 1991), *Haifa* (**Rashid Masharawi**, 1996), *Yom, Yom* (Gitai, 1998), *Private* (Saverio Constanzo, Italy, 2004), *Laila's Birthday* (Masharawi, 2008), *Omar* (**Hany Abu-Assad**, 2013), and *Wajib* (**Annemarie Jacir**, 2017). Bakri is one of few Palestinian artists with a successful career in both Israeli Hebrew and Palestinian Arabic theater and cinema, often dealing with aspects of the Palestinian–Israeli conflict and internal Palestinian struggles. He has also directed several **documentaries**, including *1948* (1998), a Palestinian interpretation of the *Nakba*; the more controversial *Jenin, Jenin* (2002), initially banned in Israel and based on Palestinian residents' interpretations of violent clashes with the Israel Defense Forces in Jenin during the Al-Aqsa **Intifada**; *Since You've Been Gone*, an elegy to famed Palestinian author Emile Habibi; and *Zahara* (2009), a history of Palestine as told through the perspective of a woman whose life traverses the pre- and post-Nakba eras. Bakri's son, Saleh, is also an actor in Palestinian and Israeli films, having appeared alongside his father in *Wajib* and *Laila's Birthday* as well as in *Salt of This Sea* (Jacir, 2008), *The Time That Remains* (**Elia Suleiman**, 2009), *When I Saw You* (Jacir, 2012), and the *hasbara* vehicle *The Band's Visit* (Eran Kolirin, 2007).

BANDIT, THE (1996). This extremely popular film of the **post-Yeşilçam** era (2.5 million spectators), directed by Yavuz Turgul, is considered the first financially successful production, which, as such, instigated the domestic success of contemporary **Turkish** cinema. *The Bandit* thus heralded the rejuvenation of Turkish cinema and the arrival of the **new Turkish cinema**, even while remaining in direct contact with **Yeşilçam**—to which the film stands nonetheless as a critical homage. Its story concerns a thief who, upon release from a 35-year prison term, searches Istanbul for his former lover. In the course of his quest, he observes the immense social transformation that has occurred in Turkey since his internment and comes to the conclusion that his former relationship could never be revived under present conditions. As a result, by film's end, he commits suicide.

BANI-ETEMAD, RAKHSHAN (1954–). Born in Tehran, Bani-Etemad is often described as **Iran's** leading female director. She graduated with a degree in film direction from the University of Tehran and started her career making **documentaries** for the **Islamic Republic of Iran Broadcasting**. Bani-Etemad's feature film credits include *Off Limits* (1986), *Nargess* (1992), *The Blue Veiled* (1995), *The May Lady* (1998), *Baran and the Native* (1999), *Under the City's Skin* (2001), *Our Times* (2002), *Gilaneh* (2005), and *Main Line* (2006). She has focused on issues faced by the impoverished and the

underprivileged classes, even the criminal element, in contemporary Iran, with female characters usually depicted as resisters and survivors of hostile social situations.

In *Nargess*, the first film in Bani-Etemad's City Trilogy, an older woman loses her much younger lover to the younger Nargess. Bani-Etemad turns this unusual love triangle (two of the characters are professional thieves, and Nargess is abjectly poor) not only into an exploration of two **women** victimized by a selfish and immature man but also into a critical appraisal of the strictly codified and patriarchal postrevolutionary Iranian society, where to move from the criminal class to the impoverished but respectable working class involves not only deception but incest.

The City Trilogy continues with the self-reflexive *The May Lady*, an exploration of patriarchy's hold on women's lives, through the story of Forough Kia, a middle-aged single mother and filmmaker who must brave her teenage son's anger and hostility in order to date and experience love again. *Under the City's Skin* traces the dangerous effects of class division, poverty, and political violence on the working-class urban poor in Tehran through the story of Toba, who tries to hold together her family inside a violent and unjust social system. In *Gilaneh*, Bani-Etemad puts a different spin on the **Sacred Defense Cinema genre**, wherein the titular character survives the **Iran–Iraq War** badly damaged, only to witness emotionlessly the Anglo-American invasion of Baghdad. By her stark portraits of the suffering of the urban poor, Bani-Etemad challenges social nostalgia for the Iran–Iraq War while exposing the waste of human life in this later invasion.

Tales (2014), featuring **star** Mohammed Reza Forutan, is a portmanteau film, comprising seven stories of contemporary personal relationships in Iran, which once again returns us to the developing lives of the main characters from the City Trilogy. Otherwise, Bani-Etemad's focus in the 2010s has once again been on documentaries. She has completed *Kahrizak, Four Views* (2012); *All My Trees* (2014), about environmental activist Malagha Mallah; *Aay Adam Ha* (2016); and *Touran Khanom* (2019), a collaborative work made with Mojtaba Mirtahmasb about children's education activist Touran Mirhadi. Along with many other Iranian film directors, Bani-Etemad signed the October 2019 joint statement objecting to increasing obstacles to film production and **exhibition** in the country. See also GENDER AND SEXUALITY.

BARAKAT, HENRI (1912–1997). An **Egyptian** filmmaker who studied cinema in France, Barakat returned to Egypt following the outbreak of World War II to direct an adaptation of Anton Chekov's play *The Vagabond* (1942). Most active during the 1950s and 1960s, he is recognized as the master of Egyptian romance and melodrama. Barakat films usually depict a suffering female who experiences emotional turmoil before meeting with a climactic

and tragic fate. Barakat filmed **Faten Hamama** in some of her most memorable roles, most notably as Amna in *The Nightingale's Prayer* (aka *Call of the Curlew*) (1959) and as the raped peasant woman, forced to conceal her pregnancy and accidentally suffocating her newborn, in *The Sin* (1965). In both these films, Barakat portrays the social injustices and hardships of rural Egypt. In *A Man in Our House* (1961), Barakat sets his thwarted romance against the backdrop of Egypt's struggle for independence, as a young terrorist/political assassin (**Omar Sharif**) takes refuge in a family house, falls in love with the youngest daughter (Zahret El-Ola), and tests the family's loyalties to their nation.

In *The Open Door* (1963), Barakat broaches another overtly political subject, **women's** roles and the Suez crisis, as Layla (Hamama), a university graduate and activist, returns home to confront romantic disappointment and cynicism (associated with the tyranny of the old regime) while struggling for national pride and political accomplishment. Barakat gave two other important Egyptian **stars** their first roles: **Souad Hosni** (in *Hassan and Naima* [1959]) and **Lebanese** singer Sabah (in *One for the Heart* [1945]). His films are also known for their extravagant **musical** scores and dramatic interludes, including *Love of My Life* (1947) and the musical **comedy** *The Genie Lady* (1950), both starring Lebanese singer Farid al-Atrache and costarring **Samia Gamal**; and *The Immortal Song* (1952), again starring al-Atrache alongside Hamama. In Barakat's final feature, *The Night of Fatma's Arrest* (1984), the story is told in flashback, with Fatma (Hamama) as a woman committed to a mental hospital by her brother in an attempt to prevent her from exposing his corruption.

BARAN (2001). **Majid Majidi's** film is a melodrama of self-sacrifice and the suffering of Afghan **refugees** in **Iran**. Lateef works as cook and grocery buyer for the workers at a construction site, until he is displaced from his position of relative comfort by the arrival of Rahmat, who comes to replace his father as a money earner after the latter's injury in an accident at the site. At first fiercely resentful, Lateef's feelings quickly change to love when he realizes that Rahmat is in fact a girl, Baran. First saving her from arrest, he later sacrifices his own savings and identity documents—thus metaphorically becoming an “Afghan” himself—for her impoverished family's well-being. The film ends with their setting out to return to **Afghanistan**: Lateef left only with the fading memory of a fleeting glimpse of Baran's face and the imprint of her foot in the mud quickly filling with rain (“*baran*” in Persian). *Baran's* focus on displacement, **transnational** labor, and a multiethnic Iran is emphasized by Lateef's own **Turkish** roots.

Stylistically, the film is marked by a preponderance of moving-camera and high-angle shots looking down on the construction site and environs. Despite the scenes of hard work, the focus on communal activities ensures that, like

the refugee camp in which Baran lives, the workplace is somewhat romanticized, while slow motion and mood music help emphasize Lateef's heroism. Released soon after the events of 11 September 2001, *Baran* was poorly promoted in the United States and did not meet with the success of Majidi's two earlier films, *Children of Heaven* (1997) and *Color of Paradise* (1999).

BASHU, THE LITTLE STRANGER (1986). Bahram Beyzai's *Bashu, the Little Stranger* is a key **Iranian** film of the early postrevolutionary period. It begins, dramatically, with the fiery deaths of the protagonist's family in the war-torn desert landscape of Khuzestan, in southern Iran near the **Iraqi** border. The boy, Bashu, flees the area by stowing away in a truck to the lush Caspian Sea region in the Iranian north. The extreme long shots and telephoto lenses used to convey this journey are strikingly contrasted by the entry of Nai'i (**Susan Taslimi**), who, in a startling and much-discussed close-up, rises into the frame from the rice fields, her eyes apparently fixed on the spectator. Nai'i, whose husband is away either at war or doing industrial work in a distant town, adopts Bashu—whose dark skin and Arabic language mark his difference—and protects him from suspicious villagers. The two communicate by action and gesture and eventually a formal Persian that provides a lingua franca not native to either of them. Nonlinguistic communication remains privileged, however, and Beyzai incorporates elements from Eastern theatrical tradition to tell a broadly humanist antiwar story in which Bashu's dead mother haunts his new world and facilitates Nai'i's adoption of him. Although these war references have generally been blamed for *Bashu*'s having remained unscreened in Iran for three years and finally shown only in 1989, after the end of the war with Iraq, its strong, somewhat confrontational portrayal of Nai'i and its implicit renegotiation of Iranian identity may have equally troubled the **censors**.

BAT-ADAM, MICHAL (1945–). One of the **Israeli** film industry's only female directors, Michal Bat-Adam is also a trained actor who has performed in films of the **Young Israeli Cinema**, including *The House on Chelouche Street* (1973) and *Daughters, Daughters* (1973), both directed by her husband, Moshe Mizrahi; *Atalia* (Akiva Tevet, 1984); and *Moments de la vie d'une femme* (1979), *The Lover* (1985), and *The Deserter's Wife* (1992), which she also directed. Bat-Adam's **star** intertext promotes diplomatic confrontation of the social and cultural contradictions marring Ashkenazi–Mizrahi relations in Israel, implying through the self-consciously ambiguous performance of stereotypical feminine behavior that such contradictions can be overcome aesthetically. Her 2016 feature, *The Road to Where*, carries this discourse into the question of Israeli–**Palestinian** relations. *See also* WOMEN.

BATTLE OF ALGIERS, THE (1966). Directed by Italian socialist and activist Gillo Pontecorvo (1919–2006) and coproduced by the only independent production company in postindependence **Algeria**, Casbah Films, headed by Yacef Saadi, the onetime **Front de Libération Nationale** (FLN) military commander in Algiers, who plays himself in the film, *The Battle of Algiers* is one of history's most powerful cinematic studies of **colonial** occupation and its resistance. Pontecorvo's **documentary**-style reenactment of a key series of episodes in Algeria's struggle for independence from France re-creates the Algerian uprising against the occupying French during the Battle of Algiers of 1954–1957. The film opens in 1957, as Colonel Mathieu, a cold-blooded representative of the French military, has just forced a confession revealing the location of Ali La Pointe, an FLN member and a symbol of Algerian resistance and identity. Paratroopers locate La Pointe and other resistance fighters, including a young woman and 13-year-old boy, hiding inside the Casbah. Their ultimatum: surrender or be blown up. As La Pointe and his comrades consider their options, the film flashes back to 1954, when the FLN launched major military operations in Algiers, and re-creates key stages in the uprising and in La Pointe's political development. Meanwhile, Mathieu places the Casbah under martial law, with military checkpoints, raids, and mass arrests. The FLN reacts with assassinations, and Mathieu unleashes a program of systematic torture and other forms of collective punishment.

By 1957, the rebellion weakens in the face of intensifying French military efforts and the capture of FLN leaders. However, the film ends with the outbreak of mass demonstrations and a renewed Algerian uprising that eventually forced France to cede power to the FLN. Pontecorvo's development of a quasi-documentary form of **realism**, with newsreel-style narration and captions, 16-mm handheld news cameras, and the use of FLN and official French military proclamations, were groundbreaking. An accomplished composer and musician, Pontecorvo provided his film with a complex soundtrack, highlighted by Ennio Morricone's alternately overwhelming and restrained score. While *The Battle of Algiers* was immediately successful in Algeria, Italy, and the United States, it was banned in France and Great Britain until 1971. It was also one of a few anticolonial films to be banned under the shah in **Iran**, but it was exhibited after the **Iranian Revolution** of 1979. It has remained pertinent in more recent times and was supposedly screened for American military leaders at the Pentagon in the early stages of the **Iraq War**.

BAYOUMI, MOHAMED (1894–1963). Born in Tata, **Egypt**, Bayoumi graduated from military school in Cairo in 1915 and served in **Sudan** and **Palestine**. Eager to be involved with the cinema, he moved briefly to Berlin in the early 1920s, where he studied film and worked as a minor actor in the German film industry, then in one of its most creative periods. Returning to

Egypt, Bayoumi was cinematographer on Italian Victor Rosito's *In the Land of Tutankhamen* (1923), and he directed a short film version of a play, *The Clerk* (1923). He founded Amon Films in Cairo, where he oversaw the production of a series of newsreels and patriotic, anti-British shorts, as well as some short narratives, such as *Barsum Looking for a Job* (1923). In 1924, Bayoumi filmed the opening of Tutankhamen's tomb. He apparently completed a narrative feature, *The Victim*, as cinematographer and director in 1928, but it was not released, meaning that his only directorial feature was *Fiancé Number 13* (1933), shortly after which he abandoned film production. Bayoumi founded a cinematographic training institute, Egypt's first, in Alexandria in 1932.

BEHI, RIDHA (1947–). Born in the Muslim holy city of Kairouan in **Tunisia**, Behi studied sociology and ethnography at Nanterre, then began his filmmaking career with *Hyenas' Sun* (1977), a scathing indictment of Western **transnationalism** in which the economic and political structure of an entire seaside **Berber** village is irrevocably transformed when a European tourist resort is built nearby. Behi's subsequent *The Angels* (1984), however, was a melodrama in the **Egyptian** style, as was his *Bitter Champagne* (1988), starring Julie Christie and Ben Gazzara, concerning a young man who unwittingly has an affair with his father's mistress. Despite their **generic** styles and Western **stars**, these films were subject to **censorship** for their perceived political undertones.

Behi again selected an international cast for *Swallows Never Die in Jerusalem* (1994), a melodramatic homage to the **Palestinian** struggle set on the eve of the **Oslo Accords**. Richard, a French television journalist, travels to **Israel** to cover the historic negotiations. There he meets a Palestinian taxi driver, Hammoudi/"Local Radio" (*Curfew's* Salim Dau), who he learns has been searching for his long-lost grandmother, and he decides to arrange a television interview between his own Jewish girlfriend Esther's father, Moshe (Ben Gazzara), a **Holocaust** survivor, and Hammoudi's father, a **Gazan refugee**. Hammoudi's brother, Riadh, however, formerly an **exile** in **Jordan**, has joined an **Islamist** organization that violently protests the Oslo Accords, thus undermining Richard's mediating efforts. His idealism is strikingly figured in a noteworthy panning shot of Jerusalem that enframes the major holy sites of all three religions represented by the film's characters, which prefigures a similar shot in a later Palestinian film, *Looking Awry / Hawal* (Sobhi al-Zobaïdi, 2005). *Swallows* has been criticized for its displacement of excessive blame on Palestinian militants, especially those adherent to Islam, for the failures of Oslo.

Behi's provocative, humanist critiques of conflict and political idealism continued with *The Magic Box* (2002), which examines the complex life of Raouf, a resident of Tunis whose French wife, burdened with ennui, has

become an alcoholic. To escape ensuing domestic problems, he decides to write a screenplay about his childhood in Kairouan. The screenplay recounts his early relationship with his uncle, a traveling film projectionist who owns a cinema caravan and whom Raouf accompanies throughout the rural countryside as respite from the harsh treatment he receives from his strict, religious father. Recalling *Cinema Paradiso* (Giuseppe Tornatore, Italy, 1990), with which the film has been compared, Raouf's uncle introduces him to the wonders of cinema, a gift that comes full circle in the present context of the screenplay. *Always Brando* (2011), a project originally intended to feature the iconic American actor, both celebrates his skills and recounts the often corrupt nature of the movie business. *The Flower of Aleppo* (2016), starring **Hend Sabri**, tells the story of a woman who goes to **Syria** to retrieve her son who has joined ISIS.

***BEIRUT THE ENCOUNTER* (1981).** Shot on location during the **Lebanese Civil War**, **Borhane Alaouié's** film depicts a chance meeting between two young friends separated by the war. Their encounter is emblematic of the displacement and uncertainty faced when navigating intersectorian relationships and the obstacles of everyday political violence. Zeina and Haidar agree to meet at the airport to exchange audio letters before Zeina leaves **Lebanon** for America, where she plans to pursue her studies. Rather than overt violence, the backdrop of war shows a society paralyzed by the material signs of disjuncture (sporadic electricity, water, and phone connections, as well as roadblocks and traffic jams); time is hostage—no one knows how long it will take to cross the city or for the war to end. At film's end, Zeina is stuck in traffic on the way to the airport, and Haidar gives up and leaves. A powerful symbol of departure and disconnection, the airport serves as a site of impossible good-byes. *See also UNDER THE BOMBS* (2007).

BELKADHI, NÉJIB (1972–). Belkadhi is a **Tunisian** actor, filmmaker, and producer whose reputation has been built on a satirical television program, *Chams Alik*, which he produced and hosted on Canal Horizons in 2000. The characters in Belkadhi's films have dreams that take them beyond the tough reality of their lives. *VHS-Kahloucha* (2006) is an upbeat **documentary** about the shooting of a film by a former mason turned filmmaker and actor, Kahloucha. This extraordinary character had featured as the protagonist in numerous low-budget **genre** films that he made and financed himself. These films have circulated widely on VHS in both Tunisia and the **diaspora**. Adopting a caustic and at times hilarious approach, Belkadhi presents Kahloucha while maintaining a keen awareness of the desperation of communities left behind in the modern race for economic prosperity.

It took years for Belkhadi to make his first narrative feature. Based on a screenplay he wrote in 2007, *Bastardo* (2013) is an allegory about corruption and the submission of the majority to the will of the most powerful. In an enclosed district where the struggle for power justifies any kind of violence, the film's protagonist, Mohsen, has come to be called "bastard" because he was found in a trash can as a baby. His lowly status changes overnight when he sets up a mobile phone antenna, which leads to conflict with local mobsters. *Look at Me* (2018), a later narrative feature that garnered large box-office returns in Tunisia, focuses on a deadbeat dad, Lotfi (Nidhal Saadi), who moves to Marseilles after having abandoned his wife and autistic son, Amr. Compelled to return to Tunisia when his wife has a stroke, Lotfi tries to bond with Amr, who is not receptive. Lotfi is in turn confronted with the lies that he told his family in Tunisia and his girlfriend in France in order to build his new life in diaspora. This sensitive evocation of the nature of family relationships under postcolonial conditions contributes along with *Dear Son* (Mohamed Ben Attia, 2018) and *Fatwa* (Mahmoud Ben Mahmoud, 2018) to a series of contemporary portrayals in Tunisian cinema of more nuanced father figures, which foreground struggles with paternity.

BELLABÈS, HAKIM (1961–). Born into the large family of a cinema owner in the small town of Bejjad in **Morocco**, Bellabès studied African literature in Morocco and France before earning a master's degree in film from Columbia College in Chicago. Belabbès is a prolific filmmaker who controls all the aspects of the production process; he has scripted and edited almost every film he has directed and has also at times been the director of photography and producer. Treading the thin line between **documentary** and fiction, Belabbès's films are poetic evocations of separation, migration, and homecoming, often explored through autobiographical accounts, as in *Boujad: A Nest in the Heat* (1992), in which he presents a world of changing values, shedding light on the vulnerability and resilience of ordinary people whose lives are disrupted by inequity or their own inability to sustain relationships. His narrative feature *Threads* (2003) follows a Moroccan **exile**, Mehdi, who wants to return home to die in Bejjad, where he was born. Mehdi is accompanied by his daughter, Hayat, with whom he meets a range of people also struggling to get by. *In Pieces* (2010) is a documentary that weaves together home movies of Belabbès's extended family reunions in Morocco over the years. The film bears witness to the rarity of Belabbès's presence at these events and constitutes a reflection on his relationship with his father. *Weight of the Shadow* (2015) picks up one of the threads left hanging in *In Pieces*, a story the filmmaker claims he should have told long ago, that of the quest for truth undertaken by a family whose son was kidnapped decades earlier for having organized a protest in a boarding school. *Sweat Rain* (2017) is a simple yet intimate tale about a rural family seeking

to maintain its unity and bearings through the father Mbarek's (Amine Ennaji) desperate attempt to save his land for his son, Ayoub, who has Down syndrome, when he can no longer afford the repayment of a loan. Piecing together close-ups of mineral and organic elements, Bellabès conveys the deep emotions and commitment of nearly silent characters whose material and spiritual lives revolve around tilling the soil. The land is, however, unresponsive to the efforts of the protagonists, who continue to struggle against their socioeconomic conditions, which relentlessly pull them down.

BELLY DANCING. Known in Arabic as *raqs sharqi* and in **Turkish** as *çiftetelli* or *Oryantal tansi* ("dance of the East"), belly dancing is a dance form indigenous to the **Middle East**. It was originally a communal folk dance (*raqs biladi*) held at social occasions not involving performance before an audience. These included meetings between **women**, often under **gender-segregated** conditions, and, reputedly, birth rituals, as a means of strengthening abdominal muscles.

With the onset of European **colonialism** and the growth of an entertainment industry, belly dancing was co-opted by the West in **orientalist** fashion, as an exotic, sexually alluring performance by women (and sometimes men) for men. Its appropriation into cinema was facilitated by Sol Bloom, an American promoter of **Egyptian** culture (where belly dancing is rooted most strongly) at the 1893 Chicago World's Fair. Bloom coined the English term "belly dancing," and by the 1920s, the form had achieved scandalous renown across the United States as "hoochy-koochy." A vaudevillian precursor to burlesque, belly dancing was also incorporated into the avant-garde cinematic dance experiments of Ruth St. Denis and Isadora Duncan. Meanwhile, in the Middle East, belly dancing had become a tourist attraction at Cairene and **Lebanese** nightclubs, promoted largely by the mode's modern progenitor, Lebanese **Syrian** Badia Musabni, who would help launch the careers of dancers **Tahiyya Carioca**, **Samia Gamal**, Naima Akef, and others who became Egyptian movie **stars** in **musicals** featuring a variety of belly dancing numbers, although Farida Fahmy would offer a less sexualized, more folkloric image of the art during the **Gamal Abdel Nasser** years, perhaps echoing the star persona of singer **Umm Kulthum**. Two of the most renowned contemporary belly dancers in the region are Fifi Abdo and Dina, both Egyptian.

Since the events of 11 September 2001, belly dancing has undergone a popular revival among American women seeking intercultural understanding in the context of the wars in **Afghanistan** and **Iraq**. During this period, the revisionist belly dancing film *Satin Rouge* (Raja Amari, 2002) represented **Tunisian** women reappropriating the form for the sake of female solidarity and bonding, thus standing potentially to challenge the neo-orientalism of Western interests. A similar revision is offered in *Viva Algeria* (Nadir

Moknèche, 2004). In *The Secret of the Grain* (**Abdellatif Kechiche**, 2007), belly dancing becomes a mode of resistance to the economic marginalization and disenfranchisement of the *beur* community in postcolonial France.

Belly dancing has also been used as what **Edward Said** would call a self-orientalizing practice, within countless Middle Eastern cinemas, especially those of Egypt, Lebanon, Turkey, and **Israel**. That practice is critiqued in *Waiting* (**Rashid Masharawi**, 2005), which foregrounds the function of belly dancing as a tourist attraction for **exilic Palestinians**, and *Whatever Lola Wants* (**Nabil Ayouch**, 2006), which supplies a **transnational** angle on tourism.

BELOUFA, FAROUK (1947–2018). Beloufa, who was a French-resident **Algerian** filmmaker, attended the Institut National du Cinéma d'Alger in 1964 and studied at the Institut des Hautes Études Cinématographiques in 1966, before directing a **documentary**, *The War of Liberation* (1973). He was an assistant to **Youssef Chahine** on the Algerian–**Egyptian** coproduction *The Return of the Prodigal Son* (1976), then directed his first and only feature, *Nahla* (1979), set during the 1975 war in **Lebanon**. *Nahla* chronicles the relationships of a young Algerian journalist, who works at a pro-**Palestinian** newspaper, with three **women**—a faltering singer (the titular Nahla), a journalist, and an activist—who share their stories with him across a series of elliptical scenes. The film's narrative-compositional structure and a musical score by **Fairuz's** son, Ziad Rahbani, reflect the confusions and renewed perspectives brought about during the **Lebanese Civil War**. Hailed by critics, the film was subject to a failed **censorship** attempt by **Mohamed Lakhadar-Hamina** and played widely, if not always to popular acclaim, throughout Algeria.

BEN AMAR (BEN AMMAR), ABDELLATIF (1943–). Born in Tunis, Ben Amar graduated in 1964 from the Institut des hautes Études Cinématographiques in Paris. He directed three significant features during the 1970s: *Such a Simple Story* (1970), *Sejnane* (1974), and *Aziza* (1979/80), all of which were granted awards at the **Carthage Film Festival**. *Such a Simple Story* examines the contradictions of social integration in **Tunisia** through a film-within-a-film plot structure. Chamseddine, a young filmmaker, is documenting Tunisian migrant workers returning from Europe, in particular Hamed, who recounts the difficulty he faces reinserting himself into rural life with a foreign wife whose Western views are not accepted. Chamseddine's fiancée from France also has difficulties adapting and is not accepted by his family. *Sejnane* is a key anticolonial film offering a portrait of the events surrounding Tunisian independence. Set in 1952 Tunis, it tells the story of Kemal, who works in a printing company and whose father is assassinated by

a secret **colonial** organization. Kemal's love interest, the daughter of the company's owner, is to be married by arrangement to another man, leading Kemal to begin asking questions about Tunisia's political situation and to become involved with union activists. He is killed when they are all shot down—as his love is being married off. *Aziza* shifts the focus of change and integration to the story of a young woman who must adapt when her rural family moves into modern housing in a working-class urban suburb. Among other things, the move disrupts traditional **gender** roles; as the men in her family deal with diminished patriarchal authority, Aziza finds work in a local textile factory and achieves financial independence.

For the next 20 years, Ben Amar specialized in **documentaries** and commercials, and, through his production company, Latif Productions, produced *Wanderers of the Desert* (aka *The Drifters*) (Nacer Khemir, 1984). Then, in 2002, he directed *The Song of the Noria* (aka *Melody of the Waterwheel*), perhaps the first Tunisian example of the road movie **genre**. Zeineb, in her thirties, is finally granted a legal divorce but flees in fear of her jealous husband on the advice of her attorney. She meets an old flame, Mohamed, an archaeologist whose father, it is gradually revealed, has committed suicide following the expropriation of his land. Mohamed is trying to locate a film crew, one of whose members owes him money, and to save enough to study in France. He and Zeinab travel together across the desert in search of the film crew that might provide their desired escape, but never locate it, instead becoming entangled with a con man and a group of thugs sent by Zeinab's husband. His later *Wounded Palm Trees* (2010) is an **Algerian**–Tunisian production about a young woman's quest to understand the violence in Bizerte in 1961 that led to her father's death. This little-known conflict occurred on the margins of the Algerian war of liberation and pitted the French army, which had retained control over two military bases in this remote area of Tunisia, against Tunisian President Habib Bourguiba's desire to remove them; the ensuing violence caused the deaths of hundreds, perhaps more than 1,000, Tunisians.

BEN ATTIA, MOHAMED (1976–). Ben Attia is a **Tunisian** filmmaker and screenwriter who earned a business degree in Tunis and then a degree in communication in France before making a range of short films, among them *Kif Lochrin* (2006), which was awarded the Silver Stallion at FESPACO in 2006, and *Selma* (2013), which won numerous awards.

Ben Attia's films are **generic** works that explore moments of rupture in the personal lives of his characters as they struggle for meaning within stifling environments. His first feature-length film, *Hedi* (2016), focuses on a soon-to-be-married traveling salesman whose passion is drawing comic strips. Hedi feels trapped by his overbearing mother until he meets Rym, an entertainer in a large hotel. The ensuing passionate love affair compels him to

come to terms with his incapacity to make his own decisions. *Dear Son* (2018) examines **Islamic** radicalization from an atypical perspective. A working-class couple, Riadh and Nazli, living in a suburb of Tunis worries about their son Sami's migraines as he prepares to graduate from secondary school. Sami's sudden disappearance marks the beginning of a long journey for his parents, at the end of which they must come to terms with his decision to join ISIS in **Syria**. The impact of *Dear Son* derives from its focus on parental distress rather than child psychology. The spectator, like Riadh and Nazli, must grapple, self-reflexively, with the possible motivations behind Sami's choice. Both *Dear Son* and *Hedi* were coproduced with the ostensibly left-leaning Belgian filmmaking duo the Dardenne brothers.

BEN BARKA, SOUHEIL (1942–). Ben Barka is known for his mix of **realism** in historical epics, as well as for championing African issues of social justice in films that at once exemplify and stand to critique salient aspects of African **transnational** cinema. His work ranges from films critiquing modern social malaise to blockbuster historical epics interrogating the power struggles in Pharaonic **Egypt** and Andalusian Spain—**Morocco–Turkey**, and against **colonialism** in Morocco. Born in Timbuktu, Mali, Ben Barka earned a degree in sociology from Rome University after graduating in filmmaking from Rome's Centro Sperimentale di Cinematografia. He worked for five years in Italy as assistant to, among others, Pier Paolo Pasolini. Upon coming to Morocco, he established Euro-Maghreb Films and later built a series of cinema complexes, Le Dawliz, in several Moroccan cities.

As a filmmaker and producer, he made a number of **documentary** shorts and features before becoming director of the **Centre Cinématographique Marocain** from 1986 to 2003. Ben Barka's first feature, *1001 Hands* (1972), made partly with European funding, attacked the impact of tourism on the Moroccan underclass and the discrepancy between Morocco's powerful merchants and workers exploited for their labor. Another feature, *The Oil War Will Not Happen* (1974), concerning exploited oil workers in an anonymous African country, was banned in Morocco just after it received its **exhibition** permit, even though the government had facilitated certain sequences, allowing filming at a state-run petroleum complex and giving permission for the army to appear in a struggle against oil workers. According to Ben Barka, the film was banned because it criticized **Saudi Arabia**. *Amok* (1982)—an anti-apartheid drama funded by Senegal, Guinea, and Morocco and adapted from Alan Paton's novel *Cry, the Beloved Country* (1948)—was the first film concerning South African apartheid shot entirely in sub-Saharan Africa. Ben Barka has continued to make films, sometimes for television, sporadically. In 2019, after a 17-year gap, he released *De sable et de feu* (*Of Sand and Fire*), a historical drama.

BEN HANIA, KAOUTHER (1977–). Born in Sidi Bouzid, Ben Hania is a prolific **Tunisian** screenwriter and filmmaker who works in both fictional and **documentary** modes. A former member of the Fédération Tunisienne des Cinéastes Amateurs, a politically engaged federation of amateur filmmakers in Tunisia, she trained at Femis in France. Her short films include *Me, My Sister and “the Thing”* (2006) and *Wooden Hand* (2013), the latter about a little girl, Amira, who does not wish to attend Kouttab (Qur’anic preschool). Ben Hania develops narratives based on news items and uses them to explore the porosity between social reality and fiction as well as to expose relationships of power created, at least in part, by the act of filming. Her first feature-length film, *The Blade of Tunis* (2013), recounts the mysterious story of a man accused of slashing **women’s** buttocks while riding on his moped. Shot in documentary style, this fictional work follows a filmmaker (played by Ben Hania) as she attempts, in the wake of the **Arab Uprisings**, to uncover the truth about this man but ends up leading the viewer instead through a mélange of improbable interviews that enable an exploration of the construction of the slashings into a national news event. *Zeineb Hates the Snow* (2016) is a documentary shot over several years that captures the intimate lives of a widowed mother and her daughter as they move from Tunisia to Canada to start a new life. The film won the Tanit d’or at the **Carthage Film Festival** in 2016. *Beauty and the Dogs* (2017) is based on the true story of a woman who is raped by two policemen and in turn transforms from a shamefaced victim into a fighter for justice and women’s rights under repressive social conditions. The film, which has attracted large audiences both in Tunisia and abroad, comprises a series of extremely long sequence shots that frame the progressive shift in power between the police and the protagonist, Mariam, through the course of their film-length confrontation. *See also* ISLAM (ISLAMIST).

BEN HIRSI, BADER (1968–). Born in London, as the youngest of 14 children to **Yemeni exile** parents, Bader Ben Hirsi is the director of Yemen’s first feature, *A New Day in Old Sana’a* (2005). Trained in business and theater, Ben Hirsi began to make films in collaboration with his childhood friend, also of Yemeni descent, Ahmed Al Abdali, who has composed music for and produced their projects. After visiting Yemen for the first time in 1995 at the age of 27, Ben Hirsi directed a **documentary**, *The English Sheikh and the Yemeni Gentleman* (2000), chronicling his return visit to his ancestral homeland under the guidance of English expatriate travel writer Tim Macintosh-Smith. Ben Hirsi and Al Abdali have also created other documentaries on Yemen’s contested Socatra Island, the **Saudi** response to 9/11, the Hadj pilgrimage, and Yemen and the “war on terror.” Shifting into narrative filmmaking, they made several short dramas before embarking on *A New Day in Old Sana’a*.

BEN MAHMOUD, MAHMOUD (1947–). Born in Tunis, *beur* filmmaker Mahmoud Ben Mahmoud studied cinema at the Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion, then history of art, archaeology, and journalism in Belgium, where he has taught since 1988 at the Université Libre de Bruxelles. In addition to directing numerous **documentaries**, Ben Mahmoud's first feature was the autobiographical *Crossing Over* (aka *Crossings*) (1981), the story of two travelers crossing the English Channel in a ferry, one an Arab intellectual (Youssef), the other a working-class Eastern European (Bogdan). When they try to disembark at Dover, Bogdan is refused entry because he has no money, and Youssef is refused because his visa has expired. Their treatment by British customs officers is violent and dismissive; Bogdan is subject to a strip search. The ferry returns with them to Belgium, where they receive similar treatment from customs officers there; this time, however, Bogdan is beaten not only by police but by a local white supremacist gang when he and Youssef try to escape. Forced to remain on board the ferry in seeming perpetuity, Bogdan takes a job washing dishes, but, dejected by Youssef's accusation that he has evaded his political responsibilities by refusing to fight back against his ill treatment, he murders a guard. Youssef, on the other hand, decides to write about their experience, which metaphorizes **exile** and alienation in a **transnational** world. With Fadhel Jaïbi, Ben Mahmoud subsequently codirected *Diamond Dust* (1992), which through emphasis on memory and genealogy explores the incapacity of minorities to communicate within the dominant culture. A further solo feature, *The Pomegranate Siesta*, was released in 1999.

The Professor (2013) considers the reconfiguration of the political landscape in the 1970s after Habib Bourguiba imposed his lifetime presidency in **Tunisia**. The protagonist is a member of the League of Human Rights created in 1976. He participates in political meetings while having an affair with a student, both of which will lead to his downfall and deportation to a remote rural area. Ben Mahmoud's next film was the award-winning *Fatwa* (2019), in which a father (Ahmed Hafiane) returns to Tunisia from France, where he lives, in order to bury his son, who is said to have died in a motorcycle accident. During this trip, the father meets his estranged wife (Ghalia Benali), who is under a *fatwa* (legal injunction) for having written a book denouncing Salafism. As the two argue about the rituals they want for the burial, the father discovers that his son had joined a militant **Islamist** group. *Fatwa* depicts the unraveling of intimate family relationships while relying on the suspense of the thriller **genre**, suggesting that Ben Mahmoud is reaching out to a larger, more diverse public.

BENANI (BENNANI), HAMID (1940[1942?]-). A film school graduate from the Institut des Hautes Études Cinématographiques in Paris, **Moroccan-born** Benani made short films for Moroccan television and wrote for the

review *Cinema 3*, Morocco's only cinema studies publication. Benani's debut film, *Traces* (1970), treats the social and psychological problems of a young boy, adopted by an authoritarian father, who yearns for liberty and autonomy. The film was hailed by critics and historians as an "auteur" vehicle rich in signs and visual symbols, yet its semiological density made it unpopular with mainstream filmgoers. Twenty-five years later, Benani's second feature, an adaptation of Tahar Ben Jelloun's novel *A Prayer for the Absent* (1995), is an equally semiotically rich exploration of a young man's search for self-identity and religious reconciliation, while *L'enfant cheikh* (2011) is an ode to **Amazigh** resistance in the Rif War.

BENGUIGUI, YAMINA (1957–). Born in France to **Algerian** parents, Benguigui is the director of penetrating films on **women's** issues related to the North African immigrant, or *beur*, community in France, including the **documentaries** *Women of Islam* (1994), *Immigrant Memories: The North African Inheritance* (1997) (based on her book of the same name), and *The Perfumed Garden* (2000), as well as many other documentaries and shorts, some made for television. *Inch'Allah Dimanche* (2001), her first fictional feature (based on her novel of the same name), tells the story of Zouina, who arrives in France from rural Algeria following the 1974 family reunion law that allows Algerian women to join husbands working in France. Zouina's husband, Ahmed, is overprotective of Zouina and grants her only limited liberties. She struggles with his physical abuse and her mother-in-law's verbal harassment and is helped by French friends to extricate herself from the situation through acclimation to French life and culture. As a result, Zouina becomes more confident, by film's end achieving a modicum of self-determination beyond the domestic sphere. Benguigui has continued to make documentaries, including a controversial account of the deprived Seine Saint-Denis department in northeastern Paris, *9/3 Memory of a Territory* (2008). Elected to the Paris City Council in 2008 and briefly serving as a junior minister for French nationals abroad in 2012, Benguigui has become increasingly involved in politics and worked for Martine Aubry's campaign in the 2012 French elections.

BENHADJ, MOHAMED RACHID (1949–). **Algerian** Benhadj grew up in Algiers, studied cinema at Université de Paris, made **documentaries** for **Radiodiffusion Télévision Algérienne**, then directed his first feature, *Desert Rose*, in 1989. The film recounts, through his own eyes, the life of a young, severely handicapped boy, Moussa, who struggles to overcome his infirmities in a remote desert village. The film's rich detail is expressed in images and sound rather than words. After directing *Touchia* (1993), concerning social struggle in Algeria, Benhadj continued his examination of childhood

struggle in *Mirka* (1999), which follows an abandoned infant in the Balkans as he searches for his roots and lost mother. It stands as an indictment of rape as a tool of war. By this time, Benhadj had moved to Italy; however, in 2005, he adapted *For Bread Alone* from the book by **Moroccan** writer Mohamed Choukri, about the political coming to consciousness of young Mohamed, a street urchin from a severely impoverished Tangiers family. Leaving home to avoid starvation and paternal abuse, Mohamed becomes involved in drugs, alcohol, thievery, and prostitution and is eventually arrested and imprisoned at 20. In prison, he meets a nationalist leader, learns to read and write, and, upon his release, becomes a primary school teacher working to educate children on how to escape from poverty and ignorance. Benhadj, who studied architecture, is also an accomplished painter.

This concern for the marginalized, impoverished, and related social problems continues with *Perfumes of Algiers* (2012), a film about Karima, a female photographer at the height of her career in Europe who must go back to Algiers to visit her dying father, whom she ran from 20 years earlier. Once in Algiers, she attempts to get her brother, who has been sentenced for terrorism offenses, released from prison. *The Star of Algiers* (2016), adapted from Aziz Chouaki's novel of the same name, raises the question of personal fulfillment. It is about a young singer and musician whose career takes off at the same time as his dream is threatened by **Islamists**. *Matarès* (2019) concerns two children who sell flowers in the market and the Roman ruins of the titular Algerian city. One, Mona, a migrant from the Ivory Coast, seeks to collect the money she needs to reach Italy in order to be reunited with her father but must overcome the antipathy of the other, local boy Said, who resents her intrusion on his territory.

BENJELLOUN, HASSAN (1950–). Previously a pharmacist, Benjelloun trained in Paris at the Conservatoire Libre du Cinéma Français and has gone on to become one of **Morocco's** most prolific directors. His *Judgment of a Woman* (2000) raises the questions of **women's** rights and divorce, while his **comedy** *The Pal* (2002), enormously popular at the box office, depicts poor Moroccans struggling against the rich for their legal rights. *The Black Room* (2004), inspired by the book by Jaouad Mdidech, depicts the **Years of Lead** in Morocco under King Hassan II, when Marxists, students, and union leaders were imprisoned and tortured. *Where Are You Going, Moshe?* (2007) treats the historical period during which Jews were recruited to leave Morocco for **Israel**, told through the device of a bar owner who tries to keep at least one Jew in the village so that his bar won't be closed, while *The Forgotten People of History* (2009) deals with taboos, in particular slavery and sexual exploitation, through the story of Yamna, who is thrown out of her home for not being a virgin and recruited by an organization that forces her to become a prostitute in Europe.

BENLYAZID (BELYAZID), FARIDA (1948–). Farida Benlyazid is a **Moroccan** journalist, documentarian, screenwriter, and filmmaker known for her representations of **women's** lives in scripts and personal films that often depict their oppression and attempts at liberation from patriarchy. Benlyazid studied cinema at the École Supérieure des Études Cinématographiques in Paris, from which she graduated in 1976. She returned to Morocco in the early 1980s, where she made a television film, *Identité de femmes* (1979), and scripted two films (*A Hole in the Wall* [1978] and *Reed Dolls* [1981]) for her husband, filmmaker **Jilali Ferhati**, before turning to her own feature filmmaking with *A Door to the Sky* (1988). She scripted two features for **Mohamed Abderrahman Tazi**: *Badis* (1988) and *Looking for the Husband of My Wife* (1993). Her next three directorial features were adaptations: *Women's Wiles* (1999), based on a historical fairy tale; *Casablanca Casablanca* (2002); and *The Wretched Life of Juanita Narboni* (2005), based on the novel by Angel Vazques. After an eight-year gap, in 2013 she directed *Frontieras*, about the political division of the Sahara.

BENSAÏDI, FAOUZI (1967–). Born in Meknès, **Morocco**, Bensaïdi is an actor, screenwriter, and filmmaker who has contributed to the development of screenwriting and pioneered new directions in film aesthetics in Morocco. Trained in Rabat and Paris, he worked as a theater director before turning to film directing. His short *The Cliff* (1998) received many awards, as did the subsequent *Le Mur* (2000) and *Trajets* (2000). Attending rigorously to framing and shot composition, Bensaïdi weaves film form and narrative together in a relentless exploration of the impossibility of communication and the violence inherent in closed, conservative, class-bound communities.

His feature-length *A Thousand Months* (2002) portrays a small child, Mehdi, who encounters the strangeness of life in a small mountain village to which he has moved with his mother, Amina, to live with his paternal grandfather after his dissident father, unbeknownst to Mehdi, is arrested on political charges. *WWW: What a Wonderful World* (2006) is a postmodern action film in which style is more significant than a plot that focuses on several characters, the most important of whom are a contract killer, a policewoman, and a young hacker who is attempting to migrate to Europe. Bensaïdi plays the part of the killer, whom we never see speak, with an understated, deadpan humor that references the work of **Elia Suleiman**. *Death for Sale* (2011) focuses on the friendship between three young men who live in Tetouan and, having no future prospects, decide to rob a jewelry store. Their friendship is put to the test when one of them falls in love with a beautiful but enigmatic woman who appears out of nowhere, with dire consequences for the robbery. Bensaïdi organizes the narrative into a series of three-shots of the outlaw friends, as if to portend the ultimately climactic unraveling of a doomed unity. *Volubilis* (2017), named after the ruined **Amazigh** city near the film's

setting of Meknes, explores the closed and merciless class system in Morocco, as a dull-headed shopping mall security guard, Abdelkader, and his wife, Malika, a maid in an upper-class home, are propelled into a dramatic spiral of violence as they attempt to enforce justice against Malika's employer (Bensaïdi). Bensaïdi features in his all of these films and frequently appears in those made by others.

BENT FAMILIA (TUNISIENNES) (1997). The personal lives of three women are exposed and analyzed in this contemporary **Tunisian** melodrama directed by **Nouri Bouzid**. Aida is a divorced college professor, proud of her Arab heritage but equally unashamed of her sexuality, who is in love with a **Palestinian** sequestered in Gaza and is criticized as promiscuous by her adolescent son. Her urban apartment has become a shelter for Fatiha, a **refugee** from violence in **Algeria**, and Amina, Aida's former school friend now married to a wealthy banker who confines her to the home and rapes her out of jealousy. Through careful alternation between interior and exterior scenes, and from the women's corresponding physical stasis to relative mobility, Bouzid traces each woman's enlightenment and healing to shifting social and economic conditions in Tunisia. By film's end, under Aida's outspoken tutelage, Fatiha decides to return to Algeria despite and because of the challenges it presents, and Amina to divorce her husband, notwithstanding disapproval from her family and social circle.

BERBER FILMS. See AMAZIGH FILMS (BERBER FILMS).

BERLIN IN BERLIN (1993). Set in the **Turkish** sector of Berlin, this **transnational** drama directed by **Sinan Çetin** depicts the transfer of **gender** struggles, social customs, and questions of morality across **national** boundaries in the context of migration from Turkey to Germany. The film centers on an impossible love relationship between a Turkish woman and a German engineer that is subjected to negative pressure from both cultures. Of interest to scholars and critics of **exilic and diasporic** cinema, *Berlin in Berlin* also became known in Turkey for a scene in which **Hülya Avşar** is portrayed masturbating.

BESHARA, KHAIRY (1947–). This **New Realist** filmmaker also facilitated the rebirth of **documentary** cinema in **Egypt**. Born in Tanta, he graduated from the Cairo Higher Institute of Cinema in 1967, after which he studied filmmaking in Poland on fellowship. He directed several **documentaries** during the mid-1970s through the early 1980s and served as an assistant director on *Diary of a Country Prosecutor* (**Tawfik Saleh**, 1969). He then began directing features. *The Necklace and the Bracelet* (1986) analyzes the

social conditions of **women's** oppression in a poor rural village in which many men have left to seek work in cities. The film resists the common tendency in Egyptian cinema to stereotype Nubians (black African **Berbers**, or *barbaris*). His subsequent *Sweet Day, Bitter Day* (1988) is a postmelodrama about a poor Cairene widow (**Faten Hamama**) with three children whose inopportune life choices, determined by social conditions, lead to misfortune and unhappiness. In the 1990s, Beshara shifted **generic** gears away from realism, making *Crabs* (1990), an extremely successful **musical** featuring rising **star Ahmed Zaki**. It was followed by *Ice Cream in Glym* (1992), another cross-class musical romance, critically reminiscent of **Abdel Halim Hafez** vehicles, starring popular teen idol Amr Diab and set in the titular village outside Alexandria. Of Coptic background, Beshara has referred to himself as culturally **Islamic**. He has taught cinema at the Higher Institute of Cinema and experiments with digital filmmaking. In 2012, he released an experimental docudrama, *Moondog*, a subjectivized entry into Beshara's own thought processes and points of view as personified through the perspective of a dog and shot mostly in the United States over a period of 11 years.

BEUR CINEMA. *Beur* filmmakers comprise a generation of Arab and **Amazigh** cineastes who are the product of cross-cultural upbringings, with blood ties to their parents' homelands in North Africa but otherwise rooted in Europe. Technically, *beurs* are French only—although Belgians are sometimes included; they represent an ethnographic category that emerged following the passage of French immigration and naturalization laws and as a result of **colonialism**. The term *beur* is French inversion slang for *arabe* and refers to the French-born children of North African (**Maghrebi**) immigrants of Arab as well as Amazigh/Kabyle origin. Also a pun on *beurre*, the French word for “butter” and phonetically short for “Berber,” it has come to signify the ambivalence associated with bicultural identity. “La génération *beur*” attained prominence during the late 1970s and 1980s amid increasing racial tensions, the rise of extreme right-wing movements, and national debates across Europe about immigration, integration, and assimilation. Many *beur* films have been set in the suburbs of Paris and other large French cities, where immigrants from the former colonial possessions are concentrated, hence the term *banlieue* (French for “suburb”) cinema, which overlaps with and has been used interchangeably with *beur* cinema.

During the 1970s, the operative term for this grouping of films was *ciné-mas de l'émigration*, the usual focus of which was social or political. Included in this period are the early films of the Algerian Ali Akika: *Journey to the Capital* (1977) and *Tears of Blood* (1980). In Belgium, Mohamed Ben Salah, born in 1945 in Oran, directed a low-budget feature, *Some People and Others* (1972), a firsthand account of the problems and pressures of immigrant life. Mohamed Benayad, born in 1944 in **Algeria** and an Algerian

citizen brought to France at the age of four, was active directing films during the 1970s and 1980s. They included *The Mask of an Enlightened Woman* (1974), *Savage Barricades* (1975), *The New Romantics* (1979), *Child of the Stars* (1985), and *Stallion* (1988). Abdelkrim Bahloul, born in 1950 in Algeria and also an Algerian citizen, emigrated to France during his teens; he has directed *Mint Tea* (1984), *A Vampire in Paradise* (1991), *The Hamlet Sisters* (1996), *The Night of Destiny* (1997), and *The Assassinated Sun* (2004). Other prominent and representative *beur* filmmakers of the 1980s and 1990s include **Mahmoud Ben Mahmoud**, **Nadia Fares**, **Abdellatif Kechiche**, **Djamila Sahraoui**, Saïd Ould-Khelifa, **Farouk Beloufa**, **Rabah Ameur-Zaïmèche**, **Bourlem Guerdjou**, **Malik Chibane**, **Rachid Bouchareb**, **Mehdi Charef**, **Ali Ghalem**, **Belkacem Hadjadj**, **Okacha Touita**, **Mahmoud Zemmouri**, Amor Hakkar, and **Karim Dridi**. Some *beur* cinema figures have moved back and forth between France and North Africa: an example is **Nadir Moknèche** (*The Harem of Madame Osmane*, 1999), who was born in Paris in 1965, grew up in Algeria, but has been living mainly in France since the age of 18.

The term *beur*, however, remains loosely applied and is increasingly seen to be outmoded—and in some circles offensive—as filmmakers move away from the exploration of migration, racism, and possibilities of integration into French society, commonly producing work that touches only tangentially on the diasporic experience, and thus abandon relatively **realist** portrayals of banlieue life for **genre** films, such as **comedies**, thrillers, and historical costume dramas, supported by the development of **stars** such as Jamel Debbouze, Samy Naceri, and Gad Elmaleh. In this context, critic Will Higbee has contextualized a post-*beur* filmmaking practice already apparent by the turn of the 21st century, one that is characteristically **transnational** in its combining of the local and the global, and that is also a part of French **national** cinema. French-born Jamel Bensalah's *Boys on the Beach* (1999), featuring Debbouze and set outside the banlieue, stimulated demand for further comedies, including Bensalah's own subsequent hits *Beur sur la ville* (2011) and *Neuilly sa mère, sa mère!* (codirected with Gabriel Julien-Lafférière, 2018). By contrast Rachid Bouchareb met considerable critical as well as popular acclaim for his dramatic historical re-creation *Days of Glory* (2006), featuring Debbouze, Naceri, Roschdy Zem, and Sami Bouajila, a period drama depicting the role of North Africans in the defeat of Nazism and the liberation of France during World War II; his *Outside the Law* (2010), on the other hand, with the same stars, concerns the effect on such Maghrebi immigrants of the Algerian war of liberation from France. In *Smuggler's Songs* (2011) and *The Story of Judas* (2015), Rabah Ameur-Zaïmèche also turned to period costume films, relying on actors of Maghrebi descent playing roles quite different from those associated with *beur* cinema; his subsequent **film festival** favorite *South Terminal* (2019) presents a dystopian vision of an un-

named society, apparently based on the civil strife in turn-of-the-century Algeria. Abdellatif Kechiche has also made a period film, *Black Venus* (2010), a biopic based on the life of Saartjie Baartman, but has more recently focused on the exploration of (homo)sexual relationships, notably in *Blue Is the Warmest Color* (2013), a film exemplary of auteurist art cinema.

BEYZAI (BAYZAI), BAHRAM (1938–). A scholar of theatrical traditions from around the world, Beyzai was a key figure both of the **Iranian New Wave** and the revitalized auteur cinema that flourished in **Iran** in the 1990s. He studied theater and film at Tehran University, where he proceeded to teach, and wrote many novels, plays, and puppet plays before first turning to narrative film in the 1970s. His work consistently references theatrical traditions, folklore, and myth; it has also regularly met with **censorship** both before and after the **Iranian Revolution** of 1979. This is perhaps partly explained by his tendency to foreground strong female characters.

Beyzai's first feature, *Downpour* (1972), is a relatively straightforward mystery. The motif of a stranger's arrival is replayed in *The Stranger and the Fog* (1975), which shows the influence of the traditional Shi'i passion play, or *taz'ieh*. *The Crow* (1977), now lost, depicts the loss of personal and societal identity and has been read as an allegory for the Pahlavi regime. Two films completed at the time of the Iranian Revolution, *The Ballad of Tara* (1978) and *The Death of Yazdgerd* (1980), both mythological and allegorical tales featuring **Susan Taslimi**, were and remain banned in Iran, apparently for their depiction of unveiled **women**. In the former, Taslimi plays the keeper of a powerful sword, a similarly totemic figure as Nai'i, who takes in a war-orphaned refugee from the south of Iran in *Bashu, the Little Stranger* (1986), a key film in establishing Iranian cinema's reputation for a deep humanism at the end of the 1980s, but which did not receive an **exhibition** permit in Iran until 1989.

Maybe Some Other Time (1988) is a self-reflexive mystery story, referencing Beyzai's own *The Crow*, of a woman (Taslimi in her last Iranian role) searching for her family and identity. These themes recur in *The Travellers* (1992), which again utilizes distanciation techniques reminiscent of *taz'ieh*, such as direct address, in the context of a story about a family who die on their way to a wedding but eventually reappear, alive, through the force of the matriarch's refusal to believe in their deaths. *Killing Rabid Dogs* (2001) took many years to complete; it is a dark urban thriller, easily interpreted as a critique of the **Islamic** regime, set in the years immediately following the revolution, which depicts the oppression of intellectuals. *When We Are All Asleep* (2009) is nominally the story of a woman negotiating a new relationship after her husband and child have been killed in a car accident; however, the film is highly self-reflexive, with a film crew attempting to shoot the film, multiple actors playing the same role, and different roles and films

overlapping so that the “real” is effectively unidentifiable. Since 2010, Beyzai has been mostly resident in the United States, where he has been teaching Persian culture at Stanford University. In October, 2019 Beyzai was one of many luminaries of the Iranian film industry both at home and abroad to sign a statement objecting to increasing obstacles to film production and exhibition in the country.

BLACK HONEY (2010). Directed by Khaled Marei, this very popular **comedy**, particularly among young **Egyptian** adults who have been exposed to North American and European culture, and Third Culture Kids, is a reverse migration narrative, in which the main character, a **diasporic** Egyptian named Masry Sayed El Arabi (literally, the Egyptian Arab Master) returns to the homeland at the age of 30 and is compelled to adjust to a place where the kindness of strangers has been replaced with opportunism and deceit, but where redemption occurs as the protagonist manages to find his parents’ apartment and is taken in by his childhood friend and the latter’s family. The film offers a light critique of Egyptian culture and society before resolving to reinforce **nationalistic** stereotypes and sentiments in the course of making frequent intertextual references to recognizable cultural figures and occasions (*alash*). Its central conflict revolves around Masry’s refusal to use his U.S. passport and, in that context, his desire not to be treated as a foreigner (*khawaga*). Upon arrival in Cairo, he is extorted by an airport taxi driver, and he is subsequently granted several privileges on account of his perceived foreignness, but is later left to fend for himself and suffer the trials and tribulations of everyday life in a country with which he has difficulty connecting on a social and emotional level. With an estimated 4.7 percent of Egyptians living outside the country, *Black Honey* along with other mainstream films, such as *You Fly* (Ahmed El Guindi, 2009), addresses the dilemma of diasporic living and the desire for home.

BOSTA (2005). Before the international **film festival** success of *Under the Bombs* (2007), filmmaker Philippe Aractingi and producer Christian Catafago successfully brought to the screen this first fully **Lebanese** feature film. Using an entirely Lebanese cast and crew, they acquired financing from Lebanese businessmen to make a postwar road **musical** centered on the Lebanese national dance, the *dabkeh*. *Bosta* attempts to channel postwar anxiety through a story of renaissance and rejuvenation. Kamal, who lost his father during the **Lebanese Civil War**, reconvenes his now-closed school’s dance troupe in order to compete in the **national dabkeh** competition; he rebels against the traditional conventions of *dabkeh*, pushing a new, modern approach. This theme serves as a thinly veiled commentary about the way youth must deal with the baggage of the past in postwar Lebanon. Once

accepted for competition, Kamal and his troupe travel around the country in a brightly colored bus, singing and dancing their way to personal resolution—including Kamal's romantic relationship with Alia (**Nadine Labaki**)—and national unity. *Bosta* garnered large audience support and recouped the money invested in its production, thus proving to Lebanese financiers that Lebanese cinema could be profitable.

BOUAMARI, MOHAMED (1941–2006). Born in **Algeria** but raised in France, Bouamari returned to Algeria in 1965 to work at the **Office National pour le Commerce et l'Industrie Cinématographiques** as an assistant director for Gillo Pontecorvo, **Ahmed Rachedi**, and **Mohamed Lakhdar-Hamina**, while also making his own short films. His first feature, *The Charcoal Burner* (1972), catapulted Bouamari to attention, as it set a precedent for interrogating rural transformations following the Algerian revolution. His subsequent films—*The Heritage* (1974), *First Steps* (1978), and *Refusal* (1982)—analyze the conditions of **women** and their social emancipation. Also an actor, Bouamari has appeared in some noteworthy Algerian films, including *The Citadel* (**Mohamed Chouikh**, 1988) and *Enough!* (**Djamila Sahraoui**, 2006). During the 1990s, however, his work was targeted by **Islamists**, and he was forced into temporary **exile** in France. There, at the end of 2006, while in production on his film *Le Mouton de Fort-Montluc*, which concerns prisoners condemned to death in 1958 for having participated in the Algerian revolution, he died suddenly and unexpectedly; the film has not been completed.

BOUCHAREB, RACHID (1953[1956?]-). Born in France to **Algerian** parents, Bouchareb studied cinema at the Centre d'Études et de Recherches de l'Image et du Son, then directed films for French television (SFP, TF1, Antenne 2). Recognized for critically reflecting a “global village” in which different cultures coexist in mutual ignorance, Bouchareb's films project themes of alienation, marginalization, and **exile** and narrate stories of immigration, identity crisis, the search for home, and the return to origins. He has filmed in Africa, Vietnam, the United States, and Europe, and many of his films have been short-listed for Academy Awards.

Bouchareb's first feature, *Baton Rouge* (1985), tells an ostensibly true story of three Parisian friends who, inspired by the Rolling Stones rock group, decide to emigrate to Baton Rouge, Louisiana. The film recounts their adventures until their expulsion by the immigration services. His second film, *Cheb* (1991), a pointed critique of the French policy of deporting “immigrants” for petty crimes, focuses on Merwan, a 19-year-old **beur** who has been expelled from France and forced to return to Algeria, where he was born, but where he now finds the language and customs quite alien. The

Algerian authorities confiscate his passport and enroll him in mandatory military service—in the desert—where other soldiers constantly remind him of his foreignness. Swapping passports with a Frenchman he encounters, he reenters France but is conscripted once again into army service. In *Little Senegal* (2000), Alloune, a tour guide in a museum to the notorious slave island Gorée, traces the path of his ancestors, who were sold into North American slavery, to Harlem, United States, where he discovers Ida, a forceful kiosk owner who has no interest in her African roots.

Bouchareb's interest in the North African experience abroad is continued with his *Days of Glory* (2006), a suspenseful, action-packed war film in the tradition of the Hollywood **genre** that exposes the exploitation of North African soldiers who either volunteered for or were conscripted into the Gaullist forces during World War II. With the exception of the less widely distributed *Camp de Thiaroye* (Ousmane Sembene, 1987), the role of Africans in this primarily European war had been ignored, if not largely forgotten, prior to Bouchareb's cinematic intervention. In 2010, Bouchareb directed *Outside the Law* (2010), with the same **stars**: Djamel Debbouze, Roschdy Zem, and Sami Bouajila. In this genre film, which he claims was inspired by Jean-Pierre Melville's *Army of Shadows* (1969), Bouchareb revisits the history of the Algerian war of liberation in France. The film focuses on three Algerian brothers whose lives diverged before the struggle for independence reunites them in Paris at a decisive moment in the conflict. The mise-en-scène uses all the tropes of the thriller and culminates in the evocation of the violent reprisals against the peaceful demonstrations of Algerian families on 17 October 1961.

BOUGHEDIR, FÉRID (1944–). A self-taught filmmaker, but also a historian, theorist, and film critic for *Jeune Afrique* magazine, Boughedir was born in Hammam-Lif, **Tunisia**. He studied in both Paris and Rome, earning a master's degree in literature and a doctorate in African and Arab cinema, as well as a diploma in cinema studies. During the 1970s and 1980s, he worked as an academic film critic and a documentarian of cinema, writing key commentaries on the history and present state of the medium in Africa, *African Cinema from A to Z* and *The Cinema in Africa and in the World*, and directing the **documentaries** *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by **Moufida Tlatli**), thus becoming one of the most important intellectual theorists of Arab cinema. Boughedir's contribution to film theory includes a schematic classification system that categorizes films based on the relationship ascertainable between their estimable audience effects and the theoretical positions of their directors. This system refers to directors as auteurs and includes categories that describe political, moral, commercial, cultural, self-expressive, and narcissistic-intellectual functions of cinema.

Boughedir's early work in fictional filmmaking consisted of contributing an episode to the collective feature *In the Land of the Tararani* (1972), codirecting *Murky Death* (with Claude d'Anna, 1970), and assistant-directing several foreign productions. In 1990, however, Boughedir made his first film as sole director, the acclaimed *Halfaouine: Child of the Terraces*, a male rite-of-passage story that was screened widely at international **film festivals** and which remains the most financially successful of all Tunisian films. *Halfaouine* was followed by another popular success, *A Summer in La Goulette* (1995). His *Zizou / Spring Perfume* (2016) concerns a young migrant from the countryside who moves to Tunis and in 2011 finds a job setting up satellite dishes, which brings him into the homes of a wide range of Tunisians with very different views on the **Arab Uprisings**.

BOUHMOUCH, NADIR (1990–). Born in Casablanca and raised in Rabat, Bouhmouch is a filmmaker and social activist whose **documentaries** stand as a challenge to the official discourse of **Moroccan** cinema. Funding for them has mostly been raised from individuals, including through crowd-sourcing, as in the case of *Makhzen and Me* (2011), which discusses the 20th February movement, named for the protest in February 2011—a part of the **Arab Uprisings**—in support of political reform, in which Bouhmouch has been active. His *475: When Marriage becomes Punishment* (2013) explores the case of 16-year-old rape victim Amina, who committed suicide after being forced to marry her rapist. *Basta!* (2013) was a product of Guerilla Cinema, a filmmaking collective in which Boumouch participates that opposes expensive production requirements and the need for permits; the film details the attempt to get authorization for a film shoot from the state-run film agency, the **Centre Cinématographique Marocain** (CCM). *Amussu* (2019) is a documentary, but also a **musical**, in the Tamazight (or Berber) language, about a group of **Amazigh** villagers who have shut down a pipeline that diverted water from their almond grove to a silver mine. Citing comparisons with restrictions on water use among **Palestinians in Israel**, as well as the destruction of Palestinian film culture, Boumouch declined an invitation to show his film at the Israeli documentary **film festival** DocAviv.

Bouhmouch has advocated Saharawi self-determination, attending **FiSahara** in 2013 and narrating the story of the Green March of 1975—the event that began the Moroccan occupation of **Western Sahara**—at the start of *Life Is Waiting* (Iara Lee, 2015), a film about artistic responses to occupation and displacement. He has also written against Martin Scorsese's attendance at the Marrakech International **Film Festival**, where the American had claimed to be “home,” lending implicit support to the Moroccan regime. Recently, Bouhmouch has been writing and photographing for **Al Jazeera** English.

BOULANE, AHMED (1956–). Ahmed Boulane began his artistic career in the 1970s as an actor for **Moroccan** theater and television. In the 1980s, he began working as an assistant director, then became a well-known casting director and an actor in more than 25 international films. His company, Boulane O'Byrne Productions, offers casting and production services in Morocco for international film and television projects. His first feature, *Ali, Rabia and the Others* (2000), **starring Hiam Abbass**, treats Ali's difficult return from prison to encounter those he knew as a hippie youth in the 1960s, during Morocco's **Years of Lead**, all of whom have taken different paths. *The Satanic Angels* (2007) is based on a true story that raised an outcry over freedom of artistic expression in Morocco in the late 1990s: the controversial arrest of 14 young Moroccan rock musicians accused of antisocial behavior contrary to **Islam**. *The Son's Return* (2012) focuses on the difficulties experienced by a son born to a French mother and a Moroccan father in coming to terms with his own origins. Boulane also directed *La Isla de Perijil* (2015), a **comic** depiction of **nationalist** sentiments about a soldier stationed on an island, jurisdiction over which is contested between Morocco and Spain.

BOUREKAS. Named after a stuffed pastry indigenous to **Turkey**, the börek, the *bourekas* **genre** of **Israeli** filmmaking places uneducated, poor, and working-class Mizrahi characters into awkward and unlikely predicaments, the pain and contradictions of which are ameliorated through musical numbers and slapstick **comedy**. *Bourekas* films are examples of **orientalism**: they rehearse Western stereotypes meant at once to promote assimilation of Mizrahi Jews into Ashkenazi-dominated society and to construct Israeli identity in the image of a fetishized "Orient." The most renowned *bourekas* film is *Sallach Shabbati* (Ephraim Kishon, 1964), a **musical** comedy starring *Fiddler on the Roof*'s Haim Topol as a **Yemeni** immigrant to Israel whose son falls in love with an Ashkenazi kibbutznik (**Gila Almagor**). **Ra'anan Alexandrowicz** would later name one of the characters in his *James' Journey to Jerusalem* (2003) after Shabbati. Also noteworthy is *The Policeman* (Kishon, 1970), the **star** of which, Shaike Ophir, was frequently cast in Mizrahi roles. With the advent of **Young Israeli Cinema**, a post-*bourekas* genre emerged that ostensibly took more seriously the conditions and aspirations of Mizrahi Israelis. Examples include *Queen of the Road* (Menachem Golan, 1971), *The House on Chelouche Street* (Moshe Mizrahi, 1973), *Sh'chur* (Shmuel Hasfari, 1994), and *Three Mothers* (Dina Zvi-Riklis, 2006)—all of which feature Almagor.

BOUZID, NOURI (1945–). Born in Sfax, **Tunisia**, Bouzid studied film at the Institut National des Arts du Spectacle et Technique de la Diffusion in Belgium from 1968 to 1972. Back in Tunisia (1972–1973), Bouzid worked

for Radio-Télévision Tunisienne, then was arrested and imprisoned (1973–1979) for membership in the leftist Groupe des Études et d'action Socialistes Tunisienne. He worked subsequently on numerous Tunisian and international films before writing and directing his own features. These works have addressed social taboos, especially around **gender and sexuality**, by locating their root causes in the related phenomena of social division and political exploitation.

Bouzid's *Man of Ashes* (1986) is a landmark film in the history of Tunisian cinema, noteworthy for its analysis of male sexuality that involves positioning the sexual abuse of young boys by an older male authority figure as a key narrative element, and for its recognizable lament of Tunisia's lost Jewish community. *Golden Horseshoes* (1989) derives from Bouzid's own prison experiences, as its formerly incarcerated protagonist is tormented by memories of torture and violence. *Bezness* (1992) analyzes the problem of sex tourism on the streets and beaches of Tunisia's tourist towns through the contemporary story of a poor young man who, while attempting to earn money from foreign visitors through prostitution, claims to follow Muslim tradition when dealing strictly with his sister. *Bent Familia* (aka *Tunisiennes*) (1997) offers an intimate portrait of three middle-aged **women** in contemporary Tunisia: Aida, a tough, brash professor who is divorced and unashamed of her sexuality; Fatiha, a shy **Algerian refugee** who has suffered violent abuse in her own country and fears for her remaining loved ones; and Amina, the film's central character, who seeks strength to cope with her confining, authoritarian husband. *Clay Dolls* (2002) continues Bouzid's practice of interweaving character perspectives through montage and nonlinear narratives, to analyze the emotional and psychological survival strategies of two young, rebellious rural women, Fedhah and Rebeh (**Hend Sabri**), recruited to work as domestic servants in the homes of wealthy Tunisian families. *Making Of* (2005) addresses the lure of **Islamism** for young Tunisians acting in response to political repression and economic disadvantage.

In addition to directing, Bouzid adapted and scripted several acclaimed Tunisian films during the 1990s, including **Férid Boughedir's** *Halfaouine: Child of the Terraces* (1990) and *A Summer in La Goulette* (1995) and **Moufida Tlatli's** *The Silences of the Palace* (1994) and *Season of Men* (2000). He is also a significant critic of Arab cinema, having written the important essay "New **Realism** in Arab Cinema: The **Defeat-Conscious Cinema**" (1988), among other works. Bouzid founded the Tunis École des Arts et du Cinéma in 1994, where he still teaches. He has also taught film in the Faculty of Philosophy of La Manouba University in Tunis and at the Film Institute in **Gammarth**. Bouzid was awarded the Chevalier des Arts et Lettres in France in 1992 and the Presidential Prize of the Cinema in Tunisia in 1998, as well as the 2007 Ibn Rushd Prize for Freedom of Thought for his work in challenging injustice and promoting critical thought in Arab society.

Bouzid has made two films since the 2011 revolution that complete a trilogy begun with *Making Of* (2009). The first, *Millefeuille* (2013), focuses on two young female friends who are seeking out spaces where they can free themselves from the pressures imposed on them by families, friends, and coworkers. This takes place at a time when, paradoxically, the **Arab Uprisings** provide them with a glimpse of a new and more equitable social order. *The Scarecrows* (2019) recounts the return of two women from **Syria** to Tunisia. Volunteers for the Islamist forces, they have been sequestered and sexually abused. One, Djo, has lost the capacity to talk but writes compulsively wherever she can, on loose sheets of paper, notebooks, or even on the walls; the other, Zina, finds solace in a friendship with a gay man who provides her with temporary shelter.

BRIDE, THE (1973). This first installment of **Lütfi Ö. Akad**'s migration trilogy focuses on a rural **Turkish** family's troubled attempt to survive and adapt to life in urban Istanbul. As with the trilogy's subsequent installments, *The Wedding* (1973) and *Blood Money* (1974), *The Bride* centers on the challenges faced by **women** under such conditions. **Hülya Koçyiğit** plays Meryem, a woman who must abandon her traditional role as a housewife for work in a factory. In *Blood Money*, the plot is slightly revised, as Meryem migrates from a village to Istanbul with her two children.

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CAIRO DRIVE (2013). This **documentary** made by **Egyptian** American filmmaker Sherief Elkatsha offers an exposé of the congested roadways, chaotic driving patterns, and resulting severe air pollution and high incidence of fatal traffic accidents in Cairo. The film comprises an interwoven set of interviews with Cairenes from various classes and walks of life and features footage of massive traffic jams and dilapidated driving conditions within the noisy and overcrowded city—seldom depicted in contemporary Egypt due to **censorship**. The film won the award for Best Film from the Arab World in the Documentary Competition at the 2013 Abu Dhabi **Film Festival**.

CAIRO STATION (1958). **Youssef Chahine's** **realist** representation of life in Cairo's main train station was his 11th feature but the first to break with the dominant industry aesthetic in **Egypt**. It remains a classic of Egyptian realism. Nevertheless, it retains a melodramatic plot structure in which Kinawi (Chahine), a physically disabled and sexually frustrated newspaper seller, attempts to woo precocious cola seller Hannouma (**Hind Rustom**), who is instead attracted to Abu Srei' (**Farid Shawqi**), a muscular porter who hopes to organize a trade union among the station workers. Eventually, Kinawi's impotent desire—signified partly by the interior of his old railway carriage quarters, which is covered with cheesecake pinups—boils over, and he kills a woman he mistakenly believes is Hannouma, before taking the real Hannouma hostage, knife to her throat, on the railway tracks. Talked out of killing her by his employer, the newsstand owner, he is led away in a straitjacket, while the film's final shot returns us to a subsidiary character, a young woman who looks wistfully at the tracks along which her boyfriend has just departed by train. This ending completes the construction of a bleak worldview that characterizes most of the film, although both Abu Srei's stand against exploitation and Hannouma's joyful song and dance as she passes through a carriage selling bottled soda tend to mitigate the gloom. Nominated for an acting award at the subsequent Berlin **Film Festival**, Chahine came to

believe that he was denied recognition there because the jury did not believe he was not actually disabled—as recorded in his autobiographical **Alexandria Trilogy/Quartet**.

CAIRO 30 (1966). Salah Abu Seif directed Lufti al-Kohli's adaptation of **Naguib Mahfouz's** story, set in Cairo in 1933, at the time of **Egypt's** repressive, mostly British-controlled Sidqi administration's repeal of the 1923 constitution. Ali, Mahgoub, and Ahmad Bedhir are students; the former, a fervent socialist, is in love with Ehsan (**Souad Hosni**), a poor young woman whose parents want her to use her beauty by marrying into money that will support the family. Indeed, she is eventually seduced by the wealthy Kassem Bey, in an expressionistic sequence in which she is showered with chocolates, jewelry, and clothes. Meanwhile, the self-centered Mahgoub, who survives on the meager savings of his impoverished village family, attempts to get a job from Salem Bey, the son of a baker from his home village, who has made good in Cairo. Voice-over commentary from the unsympathetic, often self-pitying Mahgoub accompanies much of the action when he is on-screen. On Salem's advice, Mahgoub purchases a ticket to a society ball, where he can be introduced to the hostess. This high-society sequence is shot in saturated color in contrast to the black-and-white photography and **realist** aesthetic of the rest of the film. Out of place among the rich, Mahgoub is greeted by a surprised Ahmad Bedhir, a journalist who is covering the event for his paper and who provides cynical commentary on the speeches. However, Mahgoub is presented with another route to success when Salem asks him to marry Kassem Bey's mistress. This turns out to be Ehsan, who has always disliked Mahgoub, partially because of his apparent desire for her. Set up together in a plush apartment, they start to build a relationship, but Mahgoub must leave the house whenever Kassem Bey wants to see Ehsan. Mahgoub has continued to pretend to his parents that he still has no job; however, he is eventually confronted by his father, who has come to Cairo. At the same moment, Kassem Bey's wife discovers the façade.

Meanwhile, Ahmad Bedhir has told Ali of Ehsan's marriage to Mahgoub. Eventually, Ehsan visits Ali—who has continued his leftist agitation after he has been arrested and tortured—realizing that he has been the one person in her life to have remained true to his principles and to her. Orders come down from the palace that he must be killed, and the film ends with him running through the crowded streets trying to avoid several gunmen; nevertheless, *Cairo 30* ends with an element of hope, for as he runs, Ali throws out fliers inscribed with the phrase, "The Beginning of the End."

ÇAKMAKLI, YÜCEL (1964–2009). After graduating from a journalism program, Çakmaklı worked as a literary and film critic before entering the film industry as a second assistant director. One year after directing a well-received **documentary** about the Muslim pilgrimage to Mecca, which compiled footage from **Egyptian** documentaries and Hollywood films, Çakmaklı made his first feature, the **Islamic** melodrama *Merging Paths* (1970), with two **Yeşilçam** stars, **Türken Şoray** and İzzet Günay. Two decades following this literary adaptation, he directed another, *Abdullah of Minye* (1989), about pressures placed by secular authorities on the titular Egyptian religious figure, which allegorized similar pressures in **Turkey**. Çakmaklı's films combine Yeşilçam's visual and narrative vocabulary with conservative Islamic sentiment that opposes secular, **Republican** Westernization.

CALL OF THE CURLEW. See *NIGHTINGALE'S PRAYER, THE (CALL OF THE CURLEW)* (1959).

CAMP DE THIAROYE (1987). The first film to be funded along a pan-African axis—Senegal, **Algeria**, **Tunisia**—that was also shot and edited entirely on the African continent, *Camp de Thiaroye* was Senegalese author and filmmaker Ousmane Sembene's sixth directorial feature. A docudrama set toward the end of World War II, *Camp de Thiaroye* depicts the mortal consequences for several hundred West African veterans who, confined to barracks back in Senegal, having served by conscription in the Gaullist army against the Nazis in Europe, demand their due wages upon completion of their tour of duty. Originally to have been directed by Mahama Johnson Traoré, *Camp de Thiaroye* was offered subsequently to Sembene, known widely as the progenitor of sub-Saharan African cinema, after Traoré refused **ensorial** requests to deemphasize African collaborationism within the film's story.

Sembene's production managed nonetheless to integrate such depictions into a complex cinematic analysis of postcolonial conditions and choices, including **documentary** inserts of African soldiers' victimization in the **Holocaust**, that utilizes montage, *plan-séquence* shooting, and polylingual dialogue (French, Wolof, Diola, English) and engages African folklore and oral tradition, social **realism**, **Third Cinema**, and the modernist avant-garde—all typical of Sembene's diverse body of works—in order to foreground the social causes and contradictions of **colonialism** and its contemporary legacy, for filmmaking as well as for Africa generally.

CANTICLE OF THE STONES (1990). Michel Khleifi's cinematically most experimental work was inspired by modernist French novelist Marguerite Duras's *Hiroshima, mon amour* and edited by **Tunisian** cineaste **Moufida**

Tlatli (*The Silences of the Palace*). An anonymous **Palestinian** woman returns home after a 20-year **exile** in the United States, where she had emigrated following the political imprisonment of her activist lover. Now a scholar studying the **Intifada**, the woman learns that her lover has just been released from an **Israeli** jail. The two reunite at a Jerusalem hotel, where a highly poetic dialogue ensues concerning their respective life choices vis-à-vis the **Israeli Occupation**. The lyricism of the dialogue is matched by Tlatli's editing, which blurs the boundaries between fact and fiction—an effect underscored and complicated by the visual resemblance between the characters and renowned Palestinian political figures Hanan Ashrawi (also featured in *Hanan Ashrawi: A Woman of Her Time* [Mai Masri, 1995]) and Marwan Barghouti, respectively, as well as by the key insertion of **documentary** footage from the Intifada and the deliberate usage of classical Arabic (*Fusha*). *Canticle* was Khleifi's second feature and, like *Wedding in Galilee* (1987), received European as well as domestic funding.

CAPTAIN ABU RAED (2007). Combining a professional cast with children sought out from **Palestinian refugee** camps around the country, *Captain Abu Raed* is arguably the first **Jordanian** narrative feature, certainly the first to receive international distribution. It was shot with the support of the Royal Film Commission, set up by King Abdullah in 2003 to encourage more filmmaking in Jordan. American Film Institute-trained director Amin Matalqa, a Jordanian who spent his teenage years in Ohio, utilizes multiple crane and panoramic shots and nondiegetic music to tell a melodramatic story about an airport cleaner (London-based Jordanian actor Nadim Sawalha, who had not made a film in Jordan for many years) who, having retrieved a captain's hat from a trash can, is mistaken for a pilot by the children in his working-class neighborhood of East Amman. The children convince him to spin them tales of faraway places—that he, like them, has never visited. Later, after an older boy, Murad, reveals to them Abu Raed's humble station, he decides to make actual interventions in their difficult lives, climaxing in his rescue of Murad, along with the boy's mother and brother, from their violently abusive father, who then kills Abu Raed. A glamorous, rich, but dissatisfied female pilot (television talk show host Rana Sultan) whom Abu Raed had befriended eventually takes in the displaced family, allowing the film to extend its portrait of Amman to the wealthy, western part of the city.

CARAMEL (2007). Directed by **Nadine Labaki**, this film focuses on the gendered space of a beauty salon in order to grapple with the various social challenges facing **Lebanese women** involved in romantic relationships. Through the perspectives of five different women, the spectator witnesses the difficulties of dating a married man, struggling with the expectations of a

mother-in-law, negotiating one's homosexuality, sustaining a husband's interest, and facing romantic prospects later in life. Each subplot is interwoven through the site of the salon, where friendship offers comfort and support. Although lighthearted and comical, *Caramel* conveys a message of **gender** solidarity across sectarian, sexual, and generational boundaries. Most striking is the film's complete erasure of the **Lebanese Civil War**, which typically dominates Lebanese cinema. Instead, the film projects a universal message in the form of a romantic **comedy** that has appealed widely to international audiences.

CARIOCA, TAHIYYA (1915[1920?]-1999). This renowned **Egyptian** movie **star** and **belly dancer** made more than 200 films during a career that lasted more than 50 years, and was married an astounding 14 times. Positioned within the film industry as the rival to **Samia Gamal**—both of them began their careers in Badia Masabni's variety club—Carioca, her stage name adopted from the Brazilian dance, the “Karioka,” made famous by Carmen Miranda, often performed live alongside **Umm Kulthum**, who admired her musicality. Carioca's first big role was in *The Woman and the Puppet* (Wali Eddine Sameh, 1946), one of her most famous in *The Thug* (aka *The Tough Guy*) (**Salah Abu Seif**, 1957).

During her later years, Carioca would feature in numerous auteur vehicles, including *Mother of the Bride* (Ataf Salem, 1963); *Karnak* (**Ali Badrakhan**, 1975), again as a mother-figure; *The Water-Bearer Is Dead* (Abu Seif, 1977); *Alexandria, Again and Forever* (**Youssef Chahine**, 1990), in which she plays herself; and *Mercedes* (**Yousry Nasrallah**, 1993). She also appears, famously, as Zuzu's mother and leader of a dance troupe who fears her daughter (**Souad Hosni**) may descend into prostitution in *Watch Out for Zuzu* (Hassan El-Imam, 1972). For four months in 1953, Carioca was jailed for her proconstitutional views and for helping found an anti-Nasserist political organization. She ran a theater in Cairo during the 1980s.

CARTHAGE FILM FESTIVAL / JOURNÉES CINÉMATOGRAPHIQUES DE CARTHAGE. Begun in 1966 by the **Tunisian** Ministry of Culture, this festival, held biannually in the ancient Phoenician city on the Mediterranean, was the first in the region to focus exclusively on African and **Middle Eastern** films. It is held on alternate years to the other major African festival, Ouagadougou-based FESPACO. Grand Prize (Golden Tanit) winners at Carthage have included *Wedding in Galilee* (**Michel Khleifi**) in 1988, *The Night* (**Mohammad Malas**) in 1992, *The Silences of the Palace* (**Moufida Tlatli**) in 1994, *Salut Cousin!* (**Merzak Allouache**) in 1996, *In Casablanca*, *Angels Don't Fly* (**Mohamed Asli**) in 2002, and *Making Of* (**Nouri Bouzid**) in 2006.

CENSORSHIP. Censorship of the cinema in its various forms has been and continues to be practiced in many **Middle Eastern** countries. The most commonly censored subjects have been religion, sex and sexuality (particularly homosexuality), and criticism of the state or government. Such restrictions are generally applied to films produced within a country, as well as to imported products, and may result in certain parts of a film being cut—or its outright prohibition. An extreme instance of this is **Saudi Arabia**, where for many years no films were sanctioned for public **exhibition**. Censorship may also be applied earlier in the filmmaking process, as in the vetting of scripts or denial of funding for a film, director, or performers. Censorship typically operates somewhat arbitrarily, partly because censorship regulations are commonly open to considerable interpretive latitude, with specific restrictions (such as **Anwar Sadat**'s on treatment of **Egypt**'s **defeat** by **Israel** in 1967) relatively unusual. Changes in government or in the persons or offices responsible for enforcing censorship regulations may prompt revisions in their interpretation and the degree of vigor with which they are applied. Such factors may also lead to self-censorship, in which filmmakers, consciously or not, avoid certain topics or scenes. In extreme instances, filmmakers may be jailed, **exiled**, or even threatened with violence or death, as has been the case, in the late 1990s and 2000s, during the rise of **Islamism** and its ensuing suppression in **Algeria**—just one of several obstacles to filmmaking in a country in which production was effectively halted during the so-called black decade of the 1990s and only began to resurface in the 2010s. Such silencing, perhaps the most severe form of censorship, has also been operative since the earliest days of postindependence filmmaking in **Sudan**.

A brief survey of censorship issues in **Iran** will help illustrate a number of these contradictions and dilemmas. One of the earliest films shot in the country, Merian C. Cooper and Ernest Schoedsack's **documentary** *Grass* (1924), about a rural tribe's extraordinary annual journey across raging river and high mountain to fresh pasture, did not coincide with the government's idea of a modernizing and industrializing country—a common reason for censorship in Iran and elsewhere—and was not exhibited. Laws codified in 1938 tightened restrictions, leading to restrictive censorship in the 1940s that blocked many imports perceived as contradicting the shah's agenda. The 1950s have been identified as a time of considerable self-censorship in Iran: a new censorship code was instituted at the start of the decade that included prohibitions on nudity, sexuality, and material perceived either to conflict with Shi'i Islam or as detrimental to the monarchy, the status quo, or the law. In 1958, **Farrokh Ghaffari**'s harsh **realist** *South of the City*, a reference to the slums of the capital, Tehran, was banned and mutilated. Censorship of foreign and domestic pictures alike continued apace, with new, more detailed regulations along the same lines promulgated in 1965. In 1968, the partly government-funded *The Cow* (**Dariush Mehrjui**), with its bleak portrayal of

an uncivilized, intimidated rural society and seeming allegorical reference to contemporary corruption, was promptly banned. However, its subsequent success at Venice and other international **film festivals** led to a reversal of this policy, as the film came to be viewed as favorable publicity for Iran's government-supported art scene rather than as an exposé of conditions in its rural backwaters. Nevertheless, in the years leading up to the **Iranian Revolution** of 1979, film exhibition permits continued to be denied or excessively delayed, whereupon self-censorship persisted.

Following the establishment of the Iranian Republic, films already in circulation were reviewed and new permits denied, while most prerevolutionary directors and performers were disallowed work in the cinema, forcing many of them into exile. Stringent censorship laws remained in place despite some significant government measures to encourage Iranian cinema at home and abroad. Films had now to be approved on a multitiered basis—as screenplays, as projects with cast and crew attached, and when completed—then subsequently rated for quality and assigned to corresponding exhibition venues and times accordingly. These regulations were adapted slightly as the new regime became entrenched and the war with **Iraq** drew to a close; on a microlevel, **Abbas Kiarostami** has described how waiting for the appointment of a new government official might sometimes produce a permission denied by the predecessor. Under the auspices of **Mohammed Khatami**, first as minister for culture and Islamic guidance and later as president of the republic, some prohibitions were reversed; nevertheless, many remained in place, perhaps most dramatically the barring of images of **women** deemed insufficiently clad or veiled. Thus domestic scenes—where, in reality, women are unlikely to be so covered—or those set in secular, prerevolutionary environments are inherently artificial and have indeed mostly been avoided by filmmakers.

Many influential and significant Iranian directors, including Mehrjui, **Bahram Beyzai**, **Mohsen Makhmalbaf**, **Ebrahim Hatamikia**, **Jafar Panahi**, **Abolfazl Jalili**, **Bahman Gobadi**, and **Tahmineh Milani**, have had their films censored. In Makhmalbaf's case, some have been shot abroad in **Turkey** (*A Time for Love*, 1990) and Tajikistan (*The Silence*, 1998) to avoid regulations at home, while Milani has suffered arrest and imprisonment. Beyzai's—and perhaps the country's—leading actress at the time, **Susan Taslimi**, whose portrayals were responsible for the banning of some of his films, left Iran for Sweden in the 1980s, while in the 2000s, **Babak Payami**, an expatriate Canadian Iranian, seems to have abandoned his stated intention of making films there in the face of censorship. Gobadi has acknowledged—and regretted—self-censorship with respect to his *Half-Moon* (2006), while Panahi has resolutely resisted the temptation—but at the expense not only of domestic exhibition for *The Circle* (2000) and *Offside* (2007) but also of his freedom of movement and opportunity to make films. In 2010, he was sen-

tenced to six years in jail and given a 20-year filmmaking ban that also prevented him from leaving Iran. Still, using cheap and portable cameras, including cellular phones, Panahi has continued to make films, including the provocatively titled *This Is Not a Film* (2011), which have been typically smuggled out of the country. (Despite such hindrances, Panahi, like Kiarostami, has also been forthright in reminding Western audiences that censorship is by no means a Middle Eastern phenomenon; it exists in many forms and is practiced in the United States and Europe largely on the basis of economic considerations and the ideological codes supporting them.) **Mohammed Rasoulouf** is another Iranian director whose highly critical works have been censored and banned domestically. He has repeatedly been sentenced to jail, and from 2012 on he has moved back and forth between Iran and Germany. In 2019, he was sentenced to a year in prison for “propaganda against the Islamic government” in his *Man of Integrity* (2017), and he is currently not permitted to leave Iran; many luminaries from the Iranian film industry, including Panahi and **Asghar Farhadi**, have voiced support for his appeal. Mahmud Ahmadinejad’s presidency from 2005 to 2013 was marked by an increase in the censorship and banning of cinema, leading to a further exodus of filmmakers from the country. Hopes for a new phase of loosening restrictions rose with the election of President Hassan Rouhani in 2013, some of which have been fulfilled; however, Iran’s increasing militaristic involvement in the region, escalating tensions with the United States, continuing corruption, and severe economic deprivations in large part due to U.S.-imposed sanctions have re-created an atmosphere in which critique and dissent are silenced. In November 2019, a statement was issued jointly by a substantial number of directors, actors, authors, and producers, including Panahi, Rasoulouf, Farhadi, Nasser Taqvai, Ghobadi, **Rakhshan Bani-Etemad**, **Parviz Kimiavi**, Saeed Roustayi, and Beyzai, as well as Rouhollah Hejazi, a filmmaker associated with the office of Supreme Leader Ayatollah Ali Khamenei, objecting to increasing obstacles to film production and exhibition in the country and linking these to exilic filmmaking by asserting that “obvious discrimination in allocating projects, as well as censorship and suppression of freedom of expression, have forced several filmmakers and **stars** into unwanted immigration.” Other issues raised in the statement concern the multilevel process of controlling film content, while the lack of effective copyright laws allows extensive pirating. The statement also objects to the way certain state and private institutions channel large amounts of capital into the film industry, leading to disproportionate support for the production and exhibition of state-friendly films, at the expense of independent filmmaking. The instigating event for the statement was the screening, after a decade’s delay, of *The Paternal House* (2012) by the veteran filmmaker Kianoush Ayari, followed within days by its being again banned.

Financial obstacles to filmmaking have also functioned as a form of censorship throughout much of the so-called developing world. Many Middle Eastern directors have struggled to produce more than one film and often encounter resistance after an initial success. In **Syria**, for example, the release of **Mohammad Malas's** second feature, *The Night* (1992), made a decade after his first, *Dreams of the City* (1983), was delayed by the Censor Board for five years; and the film's coscriptwriter, director **Oussama Mohammad**, was unable to complete his next feature for 15 years. Nevertheless, as Mohammad has pointed out, in a country in which the state-run industry produces only two or three films per year, this predicament may be closer to a miracle than a tragedy.

In Turkey, as elsewhere throughout the region, the level and character of cinematic censorship has changed over the years, depending on the ideological priorities of successive governments. During the **Yeşilçam** era, strict government control was exerted over Turkish and foreign films by the Ministry of the Interior, a famous example of which is the treatment of **Metin Erksan's** *The Dark World* (1952), and censorship restrictions were updated on a regular basis until 1986, when the Ministry of Culture finally assumed control of cinematic regulation. As in Iran, the main targets of censorship were perceived immorality and affronts to the nation, as well as religious and political divergence, while a tiered process of approval from screenplay to completed film was applied here, too, to domestic productions. This is also true of **Lebanese** cinema, where, notwithstanding exhibition of hypersexualized soft-core pornography during the prewar era, any content addressing sectarian differences and detailing the **Lebanese Civil Wars** has been subject to strict censorship under the controversial postwar amnesty, as have, historically, films that critique capitalism and government corruption, such as the early promotional **documentaries** about tourism directed by **Christian Ghazi**.

With the exception of **Palestinian Revolution Cinema**, financial assistance for **Palestinian** film projects has been meager. **Jordanian**, Egyptian, and Israeli control of the **Occupied Palestinian Territories (OPTs)** has entailed restriction and censorship of Palestinian cultural expression, perceived as a threatening statement of **nationalist** sentiment against foreign or occupying forces. Thus, prior to the **Oslo Accords**, most films produced by Palestinians were filmed outside historic Palestine, while subsequently, funding from European sources has become increasingly available. Still, many Palestinian filmmakers—and increasingly international filmmakers who support the Palestinian cause—are disallowed travel or shooting permits within Israel and the OPTs, including **Rashid Masharawi**, several times, and **An-nemarie Jacir** in 2007. Until 1969, Israel itself informally censored representation of Palestinians, the *Nakba*, and other topics—including the **Holocaust**—considered threatening to **Zionism**, after which, during the onset of

the **Israeli Occupation**, the Second Authority for Television and Radio of the Israeli Film Center instituted formal restrictions that are periodically reinforced and updated. In 1991, the resulting Israeli Censorship Board was disbanded, and censorship is now under the auspices of the Ministry of the Interior, which works closely with both the Ministry of Science, Culture, and Sport and the National Council for Culture and Arts (of the Cultural and Arts Administration), the latter of which oversees the Israeli Film Institute, to ensure the legal proscription of media that does not promote “Hebrew and Israeli creativity [and] the expression of Jewish tradition and its values, and of Zionist values.” In addition, the New Cinema Law of 2001, updated in 2014, serves further to regulate film content through national-protectionist financing restrictions. The new board, comprising only Jewish Israelis, initially banned **Mohammed Bakri**’s *Jenin* upon its release in 2002, but Bakri filed suit against the ban, and the Israeli Supreme Court overturned the decision in 2003, even as the board continued to refer to the film as “propaganda.” In 2007, Bakri was sued by Israeli soldiers who appear in the film for having screened it in Israel during the initial ban and was threatened with prison or revocation of his Israeli citizenship; he was acquitted, and the case dismissed, in 2008.

In certain instances, censorship that targets one film or filmmaker may yet pave the way for another’s success. The films of Moroccan **Abdelkader Lagtaâ**, for instance, have consistently challenged taboos and provoked controversy, as he explores—rather than avoids—the most sensitive areas of society to which the government would rather not draw attention. His *Love Affair in Casablanca* (1990) is uncommonly sexually permissive, while *The Closed Door* (2000) addresses homosexuality, and *The Casablancans* (1998) tackles police harassment and the growing Islamist movement in schools. All were targets of censorship, yet their having served to expand the scope of **Moroccan** cinema was crucial to the blossoming career of **Nabil Ayouch**, now both a domestically successful and internationally acclaimed filmmaker. Nevertheless, Ayouch’s films still face censorship in the domestic Moroccan market, as, for example, in the case of the banning of festival favorite *Much Loved* (2015), one of several recent films that treat prostitution and sexual expression in the country. Although some censorship regulations in Morocco have been loosened in the 21st century, certain topics, especially recognition of claims for the independence of the **Western Sahara**, remain forbidden. Social activist filmmaker **Nadir Bouhmouch**’s *Basta!* (2013) concerns bureaucratic obstructionism in the state’s process of issuing shooting permits. In Algeria, opaque state funding mechanisms and a continuing emphasis on the liberation struggle have sometimes resulted not simply in obstruction but in more direct forms of censorship, as in the case of biopic *Larbi Ben M’Hidi* (Bachir Derrais, 2018), for its scenes revealing tensions among the revolutionary leadership; **Merzak Allouaches**’s *Normal!* (2011) reflexively cri-

tiques cinematic censorship in the country. In **Tunisia**, restrictions in place prior to the 2011 toppling of President Zine El Abidine Ben Ali are still under negotiation, but certain topics remain effectively forbidden. **Nadia El Fani** returned to Tunis to film the rise of **Arab Uprisings** there, resulting in a documentary, *Laïcité Inch'Allah* (2011), that addresses the role of secularism in the new society; it provoked such a violent reaction that El Fani was unable to return to the country in the following years. In Turkey, **animation** films have for some time been on the historical forefront of criticizing censorship, for example, *Censor* (Tan Oral, 1969), and they seem poised to play a similar role elsewhere, particularly in Egypt since the overthrow of President Mohamed Morsi and rise to power of President Abdel Fattah el-Sisi. See also REPUBLICAN IDEOLOGY AND CINEMATIC CONTROL (TURKEY).

CENTRE ALGÉRIEN POUR L'ART ET L'INDUSTRIE CINÉMATOGRAPHIQUES (CAAIC) / ALGERIAN CENTER FOR CINEMATIC ART AND INDUSTRY. November 1987 saw the replacement by this organization of both the **Entreprise Nationale de Production Cinématographique** and the **Entreprise Nationale de Distribution et d'Exploitation Cinématographique**, which, only three years earlier, had themselves succeeded the **Office National pour le Commerce et l'Industrie Cinématographiques** as the central agency for administering **Algerian** cinema. The Algerian cinema sector was reorganized yet again in October 1993: production was privatized, as film directors were offered three years' salary to encourage the establishment of individual production companies, and CAAIC funding for production was limited to state support for specific projects on the basis of approved scripts. In 1998, the Algerian government dismantled the CAAIC (along with the newsreel organization Agence Nationale des Actualités Filmées, which operated under its auspices), laying off 217 employees. The government proposed a substitute institution, but powerful proponents of neoliberalism preempted its establishment, claiming that nonprofit filmmaking was not worth funding.

CENTRE CINÉMATOGRAPHIQUE MAROCAIN (CCM) / CENTER FOR MOROCCAN CINEMA. Established in 1944 under **colonial** rule to produce **Moroccan** films that would challenge the dominance of **Egyptian** films in the country, and to create a sense of national unity in the face of colonialism, the CCM continued to exist as a state agency following Moroccan independence in 1956 and remains of central importance to contemporary Moroccan cinema. The CCM controls almost all sectors of cinematic activity in the country, including the issuing of permits to imported films and films slated for theatrical **exhibition** or video circulation, as well as for the

production of films within Morocco; the allocation of funds accrued from taxes on ticket sales to Moroccan filmmakers; the administration of **Fonds Sud Cinéma** assets; the oversight of theaters, cinema clubs, and cinema caravans; the hosting of a national **film festival**; the maintenance of an archive containing Moroccan and CCM-produced films; the management of a national film fund; the operation of a *cinémathèque* and screening room; and the housing of film development laboratories, editing studios, and several administrative offices. Originally a subset of the Ministry of the Interior, the CCM is currently under the auspices of the Ministry of Communication. The center was directed by **Souheil Ben Barka** from 1986 until 2003, and by **Nour-Eddine Sail** from 2003 to 2014, under whom feature film production in Morocco rose to 20 films per year. Sail was succeeded as director by Sarim Fassi-Fihri, who is also the foundation director of the International Film Festival of Marrakech.

CENTRE NATIONAL DU CINÉMA (CNC) / NATIONAL CINEMA CENTER. **Algeria's** state-run CNC was established in the early 1960s, just after the country's hard-won independence, but remained in operation only until 1967, when it was dissolved into the **Office National pour le Commerce et l'Industrie Cinématographiques**.

ÇETİN, SİNAN (1953–). An art history graduate with some experience in painting, photography, and graphic design, Çetin began his film career as an assistant to important **Yeşilçam** directors such as **Zeki Ökten** and **Atıf Yılmaz**, before making a couple of social issue **documentaries** and a social **realist** film, *The Story of a Day* (1980). Despite frequent criticism of his late Yeşilçam films for their popular cultural themes, Çetin is well known for *Berlin in Berlin* (1993), a grim story of life for **Turkish** migrant workers in Berlin, and *Propaganda* (1998), about the construction of a fictive border through a **Kurdish** village that straddles Turkey and **Syria**.

CEYLAN, NURİ BİLGE (1959–). Perhaps the most well-known contemporary **Turkish** auteur, Nuri Bilge Ceylan, before turning to cinema, was a photographer. After completing a degree in engineering and traveling to various countries, Ceylan made his first and only short film, *Cocoon*, in 1995, which was screened at the Cannes **Film Festival**. He garnered national and international recognition for his third directorial endeavor, *Distant* (2002), about an urban photographer's estranged relationship to his rural relative, which was awarded the Grand Prix at Cannes. Ceylan's subsequent, quasi-autobiographical film, *Climates* (2006), about the troubled relationship between an artist, played by Ceylan, and his lovers, was shown at international film festivals and art houses, as was *Three Monkeys* (2008), a nonauto-

biographical **realist** story of a dislocated family, for which he was awarded best director at Cannes. Ceylan's *Once Upon a Time in Anatolia* (2011), a hypnotically paced, nighttime hunt by officials and professionals of a rural municipality for the dead body of a murdered man, and *Winter Sleep* (2014), adapted from works by Anton Chekhov and Fyodor Dostoevsky, also received top awards at Cannes. Considered an auteur of the **new Turkish cinema**, Ceylan's films utilize highly stylized deep-focus and *plan-séquence* cinematography to explore solitude, social and environmental alienation, existential restlessness, and human relations.

The autobiographical themes and lower production values of his earlier films have given way to multiple literary and dramatic themes that expound on, and develop technologically, those of his earlier films and are inspired by classic literary figures and by cinematic auteurs such as Ingmar Bergman, Michelangelo Antonioni, and Robert Bresson. Ceylan is married to Ebru Ceylan, his costar in *Climates* and the cowriter of *Three Monkeys*, *Once Upon a Time in Anatolia*, and *Winter Sleep*.

CHAHINE, YOUSSEF (1926–2008). Born in Alexandria of mixed **Lebanese** and Greek parentage, at a time when that **Egyptian** city was a cosmopolitan melting pot of international influences, Chahine, Arab cinema's premier auteur, often credited the importance of Alexandria to his films' typical arguments for tolerance and acknowledgment of the "other." Chahine was educated in the tradition of the British public school at the city's exclusive Victoria College. Some of the milieu and experience of his early life are depicted in his *Alexandria, Why?* (1978), which also deals tangentially with the early death by misadventure of his elder brother. From Alexandria, Chahine went to the Pasadena Playhouse in Los Angeles, California, to train as an actor, but upon his return to Cairo went into directing, apparently because of a perception that his looks would not garner him many parts as an actor. His earliest films, beginning with *Amin, My Father* (1950) and *Nile Boy* (1951), are **genre** vehicles made within the Egyptian studio system, although in retrospect they reveal their director's formal inventiveness and the beginnings of certain key tropes, such as the social conditions of the Egyptian peasantry.

Cairo Station (1958), featuring Chahine himself in the main role, is a landmark **realist** film. *Jamila, the Algerian*, made the same year, marks a turn toward more explicitly political filmmaking. Long banned in **Algeria**, it is a harsh record of a young Algerian woman who is captured, tortured, judged, and condemned by the French and makes extensive use of **documentary** footage. Perhaps Chahine's most successful realist film is *The Earth* (1969), which helped to establish his international reputation. This film may also be read as an explicit political statement—a plea for further land reform under the Free Officers regime of **Gamal Abdel Nasser** in the wake of the

Defeat. Chahine's eclectic approach to cinema involved the blending of many **genres** and styles, however, and his most explicit film in relation to Nasser is the epic *Saladin* (1963), in which the **pan-Arabist** leader is celebrated as a figure in the tradition of the titular Arab leader—historically a **Kurd**—against the Crusaders. Chahine inherited the project, his first wide-screen and Technicolor work, but was clearly committed to it. He incorporates expressionistic touches, such as washes of red over shields as a metaphor for bloodshed. A contemporary acknowledgment of Nasser's achievements was *The People and the Nile* (1968), a Soviet coproduction that celebrated the building of the Aswan Dam. Even here, Chahine's idiosyncratic aesthetic prompted dissatisfaction in the governments of both countries.

By this time, Chahine had briefly abandoned Egypt—at a time when, partly as a consequence of Nasser's nationalization of the industry, film funding had become especially difficult to obtain—in order to make a **musical** in Lebanon, *The Ring Seller* (1966), with **Fairuz** and the **Rahbani Brothers**. His disillusionment with Nasser's regime is reflected in *The Choice* (1970) and, especially, in *The Sparrow* (1973), an indictment of Egyptian corruption and lack of preparedness for the 1967 war against **Israel**. The complexity of the plot in this film characterizes much of Chahine's work—multiple plotlines comment on the main action and are presented in varying tones and styles. This hybrid strategy reaches its apogee, perhaps, in *Alexandria, Why?* and is supplemented by considerable self-reflexivity in the remaining films in the broadly autobiographical **Alexandria Trilogy/Quartet**: *An Egyptian Story* (1982), *Alexandria, Again and Forever* (1990), and *Alexandria . . . New York* (2004).

Chahine formed his own production company, Misr International Films, in 1973, and entered into coproduction deals, first with Algerian television in the 1970s, then, building on his growing reputation in that country and his **film festival** connections with Humbert Balsam, with France. *Adieu Bonaparte* (1985), a story advocating tolerance and understanding set during Napoleon's invasion of Egypt, is the first of these, and the collapse of the Egyptian industry in the early 1990s would only reinforce the perceived need for such **transnational** cooperation. Nevertheless, this connection has been seen as a force dividing Chahine from his Egyptian roots. He continued to insist that his desire for international acclaim remained secondary to his patriotism, as evidenced in the sympathetic and affecting *Cairo . . . as Told by Chahine* (1992). This short film, however, does not shy away from depicting scenes of poverty and underdevelopment and also records a growing **Islamist** influence in Egypt.

This last becomes a major subject in Chahine's films made during the 1990s. Chahine, a Christian Copt by birth, was accused of blasphemy for his *The Emigrant* (1994), a historical film—featuring Egyptian **star Yousra**, who had also featured prominently in the autobiographical films—which

retells the story of the prophet Joseph. The director appealed to the authority of Al-Azhar in Cairo, the center of Sunni Islamic learning, claiming that his film was only inspired by the story of Joseph. He was acquitted but prepared to attack what he perceived was an increasingly intolerant Islam. This feeling was reinforced by the multiple stabbing of his sometime collaborator, the novelist and screenwriter **Naguib Mahfouz**, and led to the production of *Destiny* (1997), set in 12th-century Spain, in which the rationalism, tolerance, and openness of Islamic civilization under the intellectual auspices of the respected Muslim philosopher Averroës/Ibn Rushd is contrasted both with conditions in other European Christian kingdoms of the time, and with nascent, restrictive Islamist opposition within the contemporary Arab world. *Destiny* includes a scene in which a musician is set upon by joyless Islamists in a clear reference to the attack on Mahfouz. The film was screened at Cannes, where Chahine was given a lifetime achievement award. (He had previously been given one by the **Carthage Film Festival**.)

Chahine's work acknowledges Egypt's ancient and **colonial** pasts, as well as its place in the current neoliberal, transnational capitalist economy. His own cultural influences draw on many cultures worldwide, but especially on American cinema. His pleasure in things American, however, faded during the last years of his life. *The Other* (1999) depicts U.S.-led capitalist exploitation, corruption, and arrogance as the flip side of religious intolerance in the **Middle East** and depicts their alliance against the film's young Egyptian lovers. His contribution to the portmanteau film *09'11'01* (2002) is highly critical of U.S. global influence and attempts to "explain" its negative perception within the Arab Muslim world. Somewhat similarly, *Alexandria . . . New York* contrasts the beloved America of Chahine's youthful years in Pasadena—the America of Gene Kelly—with his return to participate in a New York City retrospective of his work 50 years later—a visit to the America of George W. Bush. Chahine's films have influenced many, but **Yousry Nasrallah** and Atef Hetata are perhaps the most notable of directors who began their careers as his assistants at Misr International Films. His last film, *This Is Chaos* (2007), codirected with **Khaled Youssef**, concerns police corruption in working-class Cairo.

CHAMKHI, SONIA (1968–). A filmmaker born in Tunis, Chamkhi is also an academic, novelist, playwright, and screenwriter. She obtained a doctorate from the University Panthéon Sorbonne in Paris and has published two monographs on **Tunisian** cinema: *Cinéma tunisien nouveau: Parcours autre* (2002) and *Le cinéma tunisien à la lumière de la modernité: Études critiques de films, 1996–2006* (2009). Chamkhi seeks to reach out primarily to local audiences, and her films are sensitive evocations of the ways personal freedom is lived as a day-to-day struggle with oneself and others in a stifling environment. They portray strong female protagonists fighting for their

rights in a patriarchal culture. Her first film, a short entitled *Normal* (2002), codirected with Lassaad Dkhili, follows a young woman and her friend who work as bus conductors, juggling work, difficult family lives, and their desire for gratifying relationships. Haunted by fleeting, recurring glimpses of her former boyfriend, whom she thought had left for Europe like so many others, the protagonist manages to track him down, only to realize that there is no hope for their relationship. *Borderline* (2008), **starring** Jamel Madani and Sondos Belhassen, explores the extent of personal freedom through the story of a dead-end relationship between a family man and his lover. *Narcissus* (2015), Chamkhi's first feature, focuses on the intimate and supportive relationship between two siblings; he is gay in a homophobic culture, while she is married to an abusive husband. Chamkhi suggests that culture might be the means by which the protagonists are able to transcend violence and feelings of inadequacy. She has also made **documentaries**, including *L'art du mezzoued* (2010), about a wind instrument and a forgotten popular music **genre** in Tunisia, and *Militantes* (2012), which focuses on **women** running for election in the National Constituent Assembly in the wake of the 2011 revolution, part of the **Arab Uprisings**. Interviews with the candidates are intercut with their interactions with people on the street. The film captures the spirit of a short postrevolutionary period in Tunisia, where the possibilities for the country's political future seemed boundless. *See also* GENDER AND SEXUALITY.

CHAMOUN, JEAN (1942–2017). Born in the village of Sar'een in the Beqaa Valley of **Lebanon**, Chamoun studied theater at the Lebanese University of Beirut during the late 1960s and pursued a master's degree in filmmaking at the University of Paris during the early 1970s. Soon after returning to Lebanon just months before the outbreak of the **Lebanese Civil War**, he began working at the Palestinian Cinema Institute, a branch of the Palestine Liberation Organization, where he codirected *Tal al-Zaatar* (1977) with Mustafa Abu Ali and filmed a **documentary** about Third World liberation movements, *Hymn for Liberty* (1978), set in Cuba. Chamoun became one of the first Lebanese filmmakers to document, in collaboration with his wife, **Mai Masri**, the conditions and effects of the civil war on Lebanon's most vulnerable populations: **women**, children, Palestinian **refugees**, and those living in the south under **Israeli occupation**. Together they directed several documentaries as well as one narrative feature, *In the Shadows of the City* (2000). Chamoun is also known for his collaborations with cinematographer Borhan Alawiyyeh and director **Maroun Baghdadi**, as well as for his work on the entertaining and satirical wartime radio program *We're Still Alive—Say Allah*, on which he collaborated with composer and playwright Ziad al-Rahbani.

CHARAFEDDINE BROTHERS, YOUSSEF (1945–) AND FOUAD (1941–). Youssef Charafeddine began his career in 1965 as an assistant director, then became a prolific producer and director of action films during the **Lebanese Civil War**. Most of his films **starred** his brother, stuntman-turned-actor Fouad Charafeddine. While set in war-torn, segregated **Lebanon**, the films of the Charafeddine brothers draw on the codes and conventions of the American action film **genre** of the 1970s as well as on those of East Asian martial arts films. In *The Decision* (1981), *The Last Passage* (1982), *The Adventurous* (1983), and *The Leap of Death* (1986), the villains recall Hollywood outlaws and evoke at the same time the Lebanese Phalangist militiamen of the 1980s. However, their main characters, performed by Fouad, are always straight and honest, often policemen whose personal quests are to restore justice and social order. At the end of the war, Youssef immigrated to **Egypt**, where he continued to direct, while Fouad remained in Lebanon, where he directed and starred in *Ivanova* in 1999.

CHARCOAL BURNER, THE (1972). This first feature directed by **Mohamed Bouamari** is an early example of **Algerian** cinema's preoccupation with problems facing that country's rural population during the postindependence period. *The Charcoal Burner* concerns a former revolutionary combatant who must cope with the obsolescence of his livelihood—the making of charcoal—when natural gas lines are built throughout the countryside. Compelled to seek work in an urban center, he faces universal rejection and, in turn, comes to realize the contemporary dissolution of revolutionary solidarity—which he had idealized during the anticolonial struggle—under the new, postwar administration. At the same time, he is unable to accept the fact that his wife is able to find (low-paying) factory work, which has been made widely available to **women** under neocolonial conditions, citing religious reasons for his disapproval. *The Charcoal Burner* was awarded the Silver Tanit at **Carthage**, and the Georges Sadoul Prize at the Cannes **Film Festival**. Bouamari showed the film throughout Algeria by transporting it in a “cinebus” to remote areas, where screenings were often accompanied by lively discussions.

CHAREF, MEHDI (1952–). *Beur* filmmaker Charef emigrated with his family to France at the age of 10. He was raised in the poor shantytowns (*bidonvilles*) of Paris, trained as a mechanic, then worked in a factory until the publication of his first novel, *Tea in the Harem of Archimedes*, in 1983. Following its favorable critical reception, Charef directed a cinematic adaptation, *Tea in the Harem*, in 1985. The story is an autobiographical account of the social marginalization and delinquency of two adolescent males living in a dilapidated Parisian housing project who, finding themselves unem-

ployed after leaving school, take up a seemingly inescapable life of petty crime. Charef's subsequent *Miss Mona* (1987) is set in the slums of Paris, where the titular protagonist, an aging drag queen unable to afford a sex-change operation, takes advantage of an illegal North African immigrant desperate to buy his immigration papers by convincing him to become a prostitute, in turn becoming his pimp and exploiting his earnings for the eventual surgery.

In *Daughter of Keltoum* (2001), shot in **Tunisia** but set in **Algeria**, Charef shifts focus to the theme of return, examining the patriarchal aspects of Kabyle culture through the eyes of a young Swiss woman of Algerian parentage. Rallia, abandoned in infancy by her mother and raised by a foster family in Switzerland, returns by bus to her birthplace, an isolated and impoverished **Berber** mountain village largely depleted of its male population, in search of her mother and the reason for her abandonment. In the course of her journey, in which she is joined by a psychologically disturbed, eccentric woman from the village claiming to be her aunt, she must fend off local male disapproval and violence, including rape. When the two **women** arrive at an expensive hotel in which an upwardly mobile woman, purportedly Rallia's mother, has been staying, the truth is revealed: the eccentric woman is in fact her mother, and the other woman, her aunt. Charef followed up *Daughter* with *Summer of '62* (2007), a **realist** portrait of 1962 Algeria through the eyes of an 11-year-old boy, which integrates quotidian material depicting the boy's friendships with French schoolmates who must leave the country in the throes of anticolonial revolution. In 2015, he wrote and directed *Graziella*, concerning a romance between two prisoners.

CHIBANE, MALIK (1964–). Born in France to an **Algerian** Kabyle family, **beur** filmmaker Chibane trained as an electronics engineer, then in 1985 received additional training in stage lighting that afforded him work at the Théâtre de la Porte Saint-Martin. That same year, he and three friends founded IDRIS, an organization that sponsors leisure and educational activities, including video workshops, as well as community centers for the unemployed. In 1993, Chibane scripted his first fictional feature, *Hexagon*, about his class and ethnic experience as a North African immigrant in France. Shot in the Parisian suburb of Goussainville, it depicts *banlieue* life through a fragmented, episodic narrative that interweaves a variety of character perspectives drawn principally from the *beur* community. The film exposes the obstacles facing *beurs* who seek integration into French culture and society and also presents the *beur* community as central to any conceptualization of contemporary French nationhood. The film was modestly financed through IDRIS and shot in 16 mm, with much of the cast working without pay. After some support from various institutions, the film was transferred to 35 mm and released in theaters in 1994 to critical and popular acclaim.

Themes of *beur* experience have continued throughout Chibane's work. For instance, his *Sweet France* (1995), which he wrote as well as directed and which is named after a popular song, is a portrait of four young *beurs* living in a housing project in the Saint-Denis district of Paris. One of them, Jean-Luc, uses money acquired from a jewelry heist to open a legal practice in a bar managed by his friend, Moussa. Two others, Farida and Souad, are beset with familial and work problems as well as sisterly conflict: whereas Souad rebels from conservative **gender** norms by wearing her hair short and obsessing over her appearance, Farida practices Muslim religious ritual and wears a head scarf (*hijab*). The film follows these four characters as they negotiate not only racism in traditional French society but also generational and peer pressures from parents and friends, to try to retain varying aspects of North African culture, and to resist those of the French.

Similarly, in Chibane's later *Neighbors* (2005), the French title of which parodies the classic French New Wave farce *Cousin, Cousine* (Jean Charles Tacchella, 1975), a black African hip-hop artist from the recently privatized Mozart Estate housing project in Paris is confronted with limitations to his cultural expression from his agent, a working-class *beur* who demands from him a new set of rap lyrics within a mere seven days. The film takes the form of a fable, as the artist surreptitiously aggravates preexisting conflicts between his *banlieue* neighbors, each of whom represents a particular **postcolonial** stereotype (Mizrahi Jewish **Tunisians** longing for home, a Polish Jewish woman married to a philandering **Palestinian** man, an assimilationist Algerian desiring a Muslim burial, an Algerian ex-con superintendent, an oversexed and alcoholic young French woman, and an elderly black African woman who always falls asleep). The artist barely comes up with the lyrics, which he bases on the various conflicts and finally paints across the walls of his apartment as he abandons it to the embarrassed discovery of his neighbors. After two made-for-television films, *La choix de Myriam* (2009) and *Furious* (2011), Chibane directed *Pauvre Richard* (2013), a **comedy**, and *Les enfants de la chance* (*Children of Fortune* [2016]), a black comedy set in Nazi-occupied France in 1942.

CHIKLY, ALBERT SAMAMA (ALBERT SAMAMA) (1872–1933). Albert Samama Chikly, a Jewish **Tunisian**, is known as the founder of Tunisian cinema and was one of the first indigenous African filmmakers. Already an importer of modern novelties (bicycles, radios, X-ray machines), in 1897 Chikly organized the country's first screenings of Lumière films in a Tunis shop, aided by a photographer named Soler. He proceeded to make newsreels in both Tunisia and France, filming Tunis from a hot-air balloon in 1908 and shooting combat footage for the French army at Verdun during World War I. His work was recognized subsequently by the Bey of Tunis, who provided support for Chikly's production of *actualité* films documenting Tunisian

everyday culture and society. Chikly also directed the first Tunisian fiction film, a short titled *Zohra* (1922), and then the first Tunisian feature, *The Girl from Carthage* (1924), starring his daughter, Haydé, who continued acting in Tunisian films into the 1990s.

CHILDREN OF HEAVEN (1979). One of the most successful **Iranian** films in the West, **Majid Majidi's** *Children of Heaven* received an Academy Award nomination for Best Foreign Film. It opens with eight-year-old Ali losing his younger sister Zahra's newly repaired shoes. To avoid admitting this loss to his father, Ali and Zahra share a pair of sneakers, and much of the film revolves around their attempts to manage their exchange without being late for school. The importance of shoes is emphasized when hundreds are depicted lined up outside a mosque, where the children's father works serving tea, while their owners pray inside. Scenes in which the camera often focuses on the feet of the children running through the often cramped streets of poor southern Tehran strikingly contrast a sequence set in the upscale northern part of the city, where Ali proves much more capable than his father of communicating with the wealthy, coming to entertain a privileged boy while his father sprays trees in a spacious garden. Finally, Ali enters a race in which third prize is a pair of shoes but ends up disappointed when he comes in first. *Children of Heaven* is a melodrama, and Majidi uses slow motion and emotive music, among other devices, to ensure audience empathy with his young characters. The film's English title substitutes "Heaven" for "Sky," a more literal translation from the Persian.

CHOUIKH, MOHAMED (1943–). The husband of director **Yamina Bachir-Chouikh**, Mohamed Chouikh began his film career as an actor in *The Wind of the Aures* (**Mohamed Lakhdar-Hamina**, 1966). After working for the **Algerian** television company, **Radiodiffusion Télévision Algérienne**, he began directing a series of films in Algeria that examine religious and tribal obstacles to the country's postindependence social development, utilizing techniques of cinematic abstraction. *The Citadel* (1988) confronts the **Islamic** practice of polygamy through a forbidden love story involving a rural village community that is riven along class and **gender** lines when a young man from a wealthy family falls in love with a cobbler's daughter. Chouikh's subsequent *Youssef: The Legend of the Seventh Sleeper* (1993) evokes Algerian disillusionment following the assassination in 1992 of President Mohamed Boudiaf. Recalling aspects of *The Charcoal Burner* (**Mohamed Bouamari**, 1972), it follows an escaped psychiatric patient who, believing he is still living in **colonial** Algeria of the 1960s, travels the country in search of the ideals for which he and his compatriots had struggled during the war of liberation.

The Desert Ark (1997), another forbidden love story, this time involving two clans in a desert community near Aziz, is a parable that challenges ethnic division and separatism by underscoring their relationship to patriarchal oppression and conditions of **exile**, thus standing as a metaphor for contemporary Algeria. The film interweaves vivid, colorful costuming with a **realism** that resists **orientalist** exoticism by depicting a populated and enculturated rather than empty, barren desert. *Hamlet of Women* (2005), Chouikh's most recent film, joins an array of North African films (*A Wife for My Son* [Ali Ghalem, 1982]; *The Sleeping Child* [Yasmine Kassari, 2004]) that focus on the problem of rural **women** left behind to fend for themselves once their brothers, husbands, and fathers are compelled to seek work in distant urban factories. Here, humor is utilized to lighten as well as satirize the problem, as the abandoned female characters are portrayed learning how to defend themselves, and eventually achieving raised gender consciousness, when faced with attacks by nearby guerrilla fighters positioned as terrorists.

CHRAÏBI, SAÂD (1952–). Chraïbi has worked as a writer, producer, and director since the late 1970s. He founded the cinema club Al Azaim in Casablanca and directed it from 1973 to 1983. His directorial credits include *Women . . . and Women* (1998), one of **Morocco's** first features to treat the oppression of professional, upwardly mobile, and publicly visible **women**. His *Thirst* (2000) depicts Morocco during the **colonial** era and is noteworthy for its humanizing rendition of the colonist. *Jawhara: Girl of the Prison* (2003), the story of a young girl raised in the prison where her mother was jailed and tortured for membership in a Marxist theater troupe, is set in the 1960s during Morocco's **Years of Lead**, when students, activists, and union leaders were jailed and tortured as alleged threats to the state. *Islamour* (2008), the title of which combines the French word for lover with the word *Islam*, is the story of a Moroccan expatriate who returns to the country with his American wife.

CHRONICLE OF A DISAPPEARANCE (1996). Elia Suleiman's first feature is based on the filmmaker's return to **Palestine** after the **Oslo Accords**. A series of vignettes designed to represent the marginalization of Palestinians are loosely organized into three sections: in Nazareth, two men have set up a souvenir shop in anticipation of a post-Oslo tourism boom that doesn't materialize; ES, played by Suleiman, is silenced at a conference on Palestinian film due to a malfunctioning microphone; an Arab woman faces discriminatory obstacles as she tries to rent an apartment in **Israel**. The film established Suleiman's **exilic** aesthetics of communication breakdown: the disjointed story of a Palestinian hero who faces the impossible task of representing his nation's collective trauma, woven into a story comprising fleeting moments

with no clear beginning, middle, or end that represents the experience of “Palestinianness.” *Chronicle* is about the process of self-searching through the passive, silent ES, a spectator of his own life—a theme that appears in Suleiman’s subsequent films, especially *Divine Intervention* (2002). The film was the first for which an Arab filmmaker successfully lobbied the Israeli state for funds.

CHRONICLE OF THE YEARS OF EMBERS (1975). Mohamed Lakhdar-Hamina’s most renowned film makes innovative use of color, wide-screen, and stereophonic sound to construct an epic portrait of Algeria’s struggle for independence from French colonial rule. The six-part, three-hour film opens in 1939 with a rural farmer deciding, against protestations from his neighbors, to migrate from his drought-stricken village to the city. Cinematically riveting desert landscape shots punctuate Ahmed’s difficult journey, but upon his arrival, he is drafted immediately into the Allied army and sent to fight in Europe. Upon his return, Ahmed takes up the cause of Algerian independence and joins the resistance; the rest of the film, which concludes in 1954, portrays his actions, and those of his compatriots, as they struggle and die for independence, and transmit their aspirations to the younger generation.

Although Ahmed stands as the film’s protagonal figure, his perspective is interwoven throughout with that of a prophetic madman (Lakhdar-Hamina) who, like Ahmed, will die on the eve of revolution, and whose early, eccentric rants will appear progressively sane and objective in the context of approaching liberation. *Chronicle*’s epic narrative is underscored by character type, which emphasizes the anticolonial struggle’s historical conditions and protracted quality, not least with respect to the social divisions predating it that would continue to affect its outcome and aftermath. The film is noteworthy for its skillful deployment of Soviet filmmaking techniques to construct cinematic metaphors and intertextual references. Among many memorable sequences is the attack by horsemen in the town square, in which montage, type, and synecdoche produce a dynamic interpretation of the history of colonial repression and the stakes of anticolonial revolt.

Chronicle was awarded the Palme d’or at the Cannes Film Festival in 1975, which helped facilitate new international awareness of Lakhdar-Hamina in particular and Algerian cinema in general. However, insofar as this expensive film was funded by the Office National pour le Commerce et l’Industrie Cinématographiques, with which Lakhdar-Hamina was already heavily involved, it was heavily criticized by Algerians for the apparently corrupt allocation it entailed of already limited state funds. Lakhdar-Hamina has nonetheless defended *Chronicle*’s extravagance as necessary to the properly poetic rendering of his personal-autobiographical vision.

CINEMA PRODUCTION AND DISTRIBUTION CENTER. Founded by **Rashid Masharawi** in 1996 in Ramallah, the center aims to promote **Palestinian** film production and distribution and provide a supportive environment for local filmmakers. The center houses a production room, gallery, and meeting space and offers artists an address for correspondence. It runs workshops and training sessions for aspiring Palestinian filmmakers, including courses in directing, acting, lighting, sound, makeup, costume design, and art direction. The center also assists in career development by placing aspiring professionals on production sets in the West Bank and the Gaza Strip. Created to tackle issues particular to filmmaking in the **Occupied Palestinian Territories** (such as a lack of funds, difficulty of movement and shooting on location), it reflects Masharawi's own experience of having been a production designer for *Wedding in Galilee* (**Michel Khleifi**, 1987) and the director of *Curfew* (1993). (The center has been criticized by Palestinians for being too commercially driven and auteurist rather than challenging the nascent film industry to be more cooperative.)

In 1997, the center established the Mobile Cinema, a traveling **film festival** targeting populations least likely to have access to cinema. Mobile Cinema began by screening films in schools, cultural centers, and sports centers across the West Bank and Gaza Strip and eventually expanded into **refugee** camps and remote rural villages. Today it comprises portable video, 35-mm and 16-mm film projectors, cinema screens, sound systems, and splicing tables, offering opportunities to marginalized communities to experience quality cinema—as depicted in Masharawi's *Ticket to Jerusalem* (2002).

CIRCLE, THE (2000). **Jafar Panahi's** third feature, *The Circle*, is both a powerful critique of the circles of power that entrap Iranian **women**—and by implication most humans—and a formal tour de force that incorporates the metaphor of the circle in a range of ways. Highly successful at European **film festivals** and gaining limited distribution in the West, it remains banned in **Iran**. Beginning with the birth of a girl when a boy was expected (which causes considerable grief to the grandmother), *The Circle* follows a series of women, whose dialects reveal to Persian speakers that they come from different parts of the country, as they struggle to achieve various goals in the city. In an attempt to generalize or allegorize their plight, Panahi and scriptwriter Kambozia Partovi (*Golnar*, 1988; *Transit Café*, 2005) do not always make clear who the women are or what they are doing; however, a first group of three seem to have been recently released from prison, one (well-known actress Fereshteh Sadr-Orafai, one of two professionals in the cast) seeks an abortion, while another tries to abandon her child where she will be looked after properly. The final woman to take center screen is a prostitute who, despite having been caught in a police sting, nevertheless carries about her a self-assurance missing from the other women; in the climax to a trope that

has run throughout the film, she is finally able to light a cigarette while her male captors are distracted, a privilege that has proven consistently unattainable for the others.

The end of the film depicts the various characters together in a circular prison cell. As the camera completes its almost 360-degree pan, it reveals the grill through which a guard calls the name of the woman who gave birth at the beginning of the film—apparently that birth also took place in jail. The revealed circular narrative is matched by a considerable number of circular buildings and other sites (for example, the hospital at the start, the bus station, the location of a cinema) as well as camera movements—an elaboration of Panahi's fondness for *plan-séquence* shooting.

CLOSED DOORS, THE (1999). Directed by **Youssef Chahine's** protégé, Atef Hetata (also the son of **Egyptian** feminist Nawal El-Saadawi), this postmelodrama follows the story of Mohamed (“Hamada”) Hussein, an urban, working-class, sexually confused teenager who becomes involved with a militant **Islamist** sect when his mother, Fatma, a divorcée now working as a maid to pay his tuition, befriends Zeinab, a neighbor and occasional prostitute. Hamada's cruel father has sent his other son, Salah, to fight (and die) in the **Iran–Iraq War**, and Fatma is loathe for Hamada to suffer the same fate. Hamada soon finds himself torn between Islam and petty crime when, after being expelled from school by a strict teacher, Mansour, for bad grades and presumed insubordination, he develops a close friendship with Awadine, a young delinquent. His religious involvement deepens, however, as Fatma becomes interested in another man, whereupon Hamada displays increasingly oppressive behavior toward her and Zeinab, eventually stabbing Fatma and her male lover to death when he finds them at home in bed together. *The Closed Doors* was received with much controversy in the Arab Muslim world for its decontextualized, psychological analysis of the rise of political Islam, in this respect starkly contrasting cinematic analyses of the same issue by Hetata's renowned mentor as well as by numerous other **Middle Eastern** directors, including **Nouri Bouzid** and **Yamina Bachir-Chouikh**, who remain critical of **orientalist** approaches to the topic.

CLOSE-UP (1990). This Iranian film is an account of poor, casually employed printer Ali Sabzian's impersonation of his hero **Mohsen Makhmalbaf**. Pretending that he would use them in a film, Sabzian borrowed money from a family but was arrested after they became suspicious. Reading about the events in a magazine, **Abbas Kiarostami** went to see Sabzian in jail and asked if he would cooperate in a film about the events. Hence scenes in *Close-Up*, which take place prior to the interview with Sabzian, are fictional re-creations of his deception and its discovery. To these scenes Kiarostami

adds broadly **documentary**, although heavily manipulated, footage, some of it shot at the subsequent trial. He also arranges for Makhmalbaf to meet Sabzian after his release and to accompany him to make peace with the family. Thus, *Close-Up* is a tapestry of more and less fictionalized episodes in the re-creation—and creation—of a true story. Careful attention at the beginning of the film to peripheral characters and an elaborately constructed sound design at its end that imitates the loss of sound further complicate the underlying theme of searching for and questioning identity.

COFFEE FOR ALL NATIONS (2016). This **documentary** directed by Swedish-based **Palestinian** producer/filmmaker Wafa' Jamil highlights the insistence of Abed, a **Palestinian** refugee, upon living on his ancestral land in the village of al-Walaja near Bethlehem, from which he and his family were expelled by the **Israeli** army during the *Nakba* in 1948. As an adult, Abed decides to leave the Dheisheh **refugee** camp, where his family had resettled, with the aim of returning to his land. He moves to a cave located in al-Walaja, where rabbits, pigeons, and a donkey keep him company, and from which he visits his wife and grown children often, bringing them produce and fruits from the land he tends outside the cave. Abed dreams of setting up a coffee shop on this land and welcoming visitors from all over the world, but his hopes are dashed when the Israeli municipality now claiming dominion over his Palestinian village demolishes the cave, on grounds that Abed does not have permission to live there. Following this last dispossession, Abed quickly dies.

COHEN, ELI (1940–). This actor and filmmaker of the **Young Israeli Cinema** has worked several times with **Gila Almagor**, directing her renowned autobiographical adaptations *Summer of Aviya* (1988) and *Under the Domim Tree* (1995), and once with **Juliano Mer** in the latter. Cohen directed the Canadian dialogue film *The Quarrel* (1991), which conservatively allegorizes the **Holocaust** to conditions in both **Palestine–Israel** and Francophone Quebec. The antimilitarist war film *Richochets* (1986), set just prior to the 1982 Israeli withdrawal from **Lebanon**, presents an ethical inquiry into the common practice of military attacks on occupied civilians, in the form of a circular narrative of seemingly undirected violence. Cohen's *Altalena* (2008) dramatizes the tragedy of the titular ship on which more than 900 Holocaust survivors en route to Palestine were disallowed entry, and many killed, due to internecine rivalry between **Zionist** factions concerning a stockpile of weapons the ship was known to be smuggling for the right-wing Jewish paramilitary group Irgun. In *Hora 79* (2013), a nostalgic **comedy** centering around **Israeli** dancing, he costars alongside Almagor.

COLONIALISM. This Western European practice of imperial conquest began as early as the 15th century, at the moment marking, and spanning, the period of historical transition there from agrarian-mercantile systems to capitalism. Colonialism entails the takeover of a foreign region by military means and the establishment there of administrative structures and institutions meant to ensure the colonizer's control, in some instances through violence and in others through **orientalist** social and cultural policies—but in all cases with the intention of removing obstacles to the exploitation of local resources and labor and the transportation of raw materials and goods to the colonizing “mother country.” Genocide and systems of slavery as practiced by the earliest explorers (particularly in Africa and the Americas) were eventually largely replaced by various degrees of exploitation of the labor potential of indigenous populations. Countless rural peasant societies in Asia, Africa, South America, and Oceania were dismantled by colonial decimation of their agricultural systems and traditional forms of governance, so that emigration to urban centers became commonplace, as historic mercantile cities became industrial centers composed of impoverished, laboring underclasses, and most tributary systems became feudalized. However, major wealth-producing industrial processes continued to be based in the colonizing countries, ensuring conditions of underdevelopment in the colonized.

Colonialist cinema has a long history in the **Middle East** and is among the earliest and most preponderant of filmmaking practices in the region. Its aim was at once to celebrate imperialism and influence colonial subjects. Perhaps the most salient example of colonialist cinema is the series of **petrofilms** made during the Cold War by international oil companies with the complicity of local players. Concomitantly, the imperial powers associated with such companies established film education institutes throughout the region, where so-called educational propaganda films, many of them **documentaries** or hybrids, were made under the direction of colonial subjects, serving purported humanitarian intentions only superficially.

During the 20th century, colonialism gave way to neocolonialism, as many countries achieved independence. **Transnational** institutions of trade, finance, and law rather than the institutional presence of colonial administrative agencies now worked to continue exploitation of the now independent countries of what had come to be known as the “Third World.” In the **Middle East**, this structural shift occurred following World War II, when a wave of anticolonial struggles across the region succeeded in securing sovereignty for all colonized regions but **Palestine, Kurdistan, and Western Sahara.**

These struggles and the conditions prompting them are the subject—and enabling conditions—of countless Middle Eastern films. Although few Palestinian films deal specifically with British Mandate Palestine or with Greater Palestine under Ottoman rule, for instance, a large majority approach the **Israeli Occupation** as a form of settler-colonialism, most noteworthy those

of the **Palestinian Revolution Cinema** and, more recently, films that depict the **Intifadas** as anticolonial struggles. By contrast, **Israeli** prestate cinema depicted colonialism favorably, as necessary and justified, in social **realist** documentaries and short pastoral fictions meant to raise money for the **Zionist** enterprise.

Similarly, throughout the colonial **Maghreb**, orientalist films made by—and aimed at—the settler community and their French benefactors in **Morocco** and **Algeria** dominated the cinematic sphere until independence. The situation was similar in **Tunisia**, although an early, amateur indigenous cinema developed alongside—and often at cross-purposes to—colonial efforts and burgeoned after independence. In Algeria, no indigenous films were made at all until after independence. At that time, and until the political and economic changes brought about under neocolonialism, Maghrebi cinemas offered varied analyses and examinations of colonial rule and its effects. The best known of these films are undoubtedly those made in Algeria immediately after independence, many by filmmakers who had served with the **Front de Libération Nationale** or been otherwise engaged in the liberation struggle. Of particular note are *The Dawn of the Damned* (Ahmed Rachedi, 1965), *The Wind of the Aures* (Mohamed Lakhdar-Hamina, 1966), *The Opium and the Baton* (Rachedi, 1969), *The Charcoal Burner* (Mohamed Bouamari, 1972), and *Chronicle of the Years of Embers* (Lakhdar-Hamina, 1975).

Industry cinemas in postcolonial **Egypt**, prerevolutionary **Iran** (Abdolhossein Sepanta; Esmail Kushan), and, before Ba‘th nationalization, **Iraq** have, on the other hand, borne the traces of colonialism, both institutionally and in terms of film content, whereupon some directors have sought work outside those commercial matrices, for example, **Tawfik Saleh**, who directed films in both **Syria** and **Iraq**, and **Salah Abu Seif**, also in **Iraq**. Similarly, **Rashid Masharawi** left the Israeli film industry to direct and produce films in the **Occupied Palestinian Territories**. In **Lebanon**, direct treatment of the colonial French Mandate period remains surprisingly absent from the cinematic record. Passing references are made to it in some films, such as *Out of Life* (Maroun Baghdadi, 1990) and *West Beirut* (Ziad Doueiri, 1999), and, by indirect reference, at some international film festivals, but critiques of neocolonialist orientalism by avant-garde filmmakers offer the most salient analyses. Syrian director **Mohammad Malas**’s semiautobiographical *Dreams of the City* (1984) and *The Night* (1992) include, respectively, indirect and direct references to, and depictions of, the French Mandate period in Syria (1923–1945) as well as the rise of Ba‘thism and successive military coups d’état following in the wake of the mandate period. On the other hand, some postcolonial cinema, often in the form of world cinema and, more recently, local commercial genre productions, often evidences an ideological tendency to compromise, more or less, with the neoliberal re-

structuring of regional, transnationalized economies, examples being film festival favorites *Satin Rouge* (Raja Amari, 2002) and *The Secret of the Grain* (Abdellatif Kechiche, 2007) and the locally popular Bahraini film *Four Girls* (Hussain Abbas Al-Hulaybi, 2007).

The Ottoman imperial past still finds some reflection in **Turkish** public discourse, which directs claims toward the Balkans and Middle East (as critiqued in the Syrian film *A Land for a Stranger* [Samir Zikra, 1998]). Although Turkey, like Iran, has never formally been colonized—only occupied briefly following a Western invasion during and after World War I—its concomitant struggles vis-à-vis Westernization in culture and the arts have occasionally resulted, as again also in Iran under the shah, in forms of indirect cultural colonization on behalf of the West. **Republican** reformers, for instance, proposed a cultural modernization project that would also install Western cultural practices in the country (opera, ballet). The success of that project in constructing a Western cultural milieu in Turkey is questionable, but struggles around it continue, as evidenced within contemporary debates over Americanization and Europeanization, including Turkey's relationship to the European Union. Finally, the role of **exilic and diasporic** filmmaking in this area must be acknowledged as having addressed critically the social and cinematic developments wrought by transnationalism, as it affects Middle Easterners on an international scale. Exemplary is **beur cinema** in France and Belgium and films of the Palestinian diaspora in Western Europe and the United States. See also ALEXANDRIA (AUTOBIOGRAPHICAL) TRILOGY/QUARTET; AMAZIGH FILMS (BERBER FILMS); THIRD CINEMA.

COMEDY. The drama of a happy ending characterized by humor, light-heartedness, and usually romance is a staple **genre** of industry cinema across the **Middle East**. From the classical **Egyptian** film *Everything Is Fine* (Niazi Mustafa, 1938), a variation on *The Prince and the Pauper*, and its contemporary allegorization, *A Citizen, a Detective, and a Thief* (Daoud Abdel Sayed, 2001), a generic hybrid of melodrama, comedy, and the **musical**, to **bourekas** films in **Israel** and sex comedies in **Turkey** (often **starring** Aydemir Akbaş), Middle Eastern comedies often function as both escapist entertainment and moral illustration for audiences whose everyday lives are frequently disrupted by war, military invasion and occupation, political oppression, and economic deprivation. For this reason, Middle Eastern comedies may project dark, absurdist, sardonic, even stoic forms of humor, or, conversely, over-the-top kitsch and camp. Examples of the latter tendency, most common to industry fare, include the romantic and musical comedies of **Mohamed Selmane**, **Nadine Labaki**, and **Josef Fares** in **Lebanon**; of **Togo Mizrahi**, **Anwar Wagdi** (in both cases in the Layla films among others), **Niazi Mustafa**, **Fatin Abdel-Wahab**, **Nader Galal**, and **Salah Abu Seif** in **Egypt**; of **Orhan Aksoy**, **Nejat Saydam**, **Ülkü Erakalın**, and **Ertem**

Eğilmez in Turkey; of **Avanes Ohanian**, **Bahman Farmanara**, and **Kamal Tabrizi** in Iran; and of Mohammed Shukri and Youssef Gergis in Iraq, as well as the sex farces and national satires of Uri Zohar in Israel. Such popular comedies are somewhat less likely to be available in subtitled versions for Western audiences who do not speak the original language, since they frequently refer to specific, quite local morals and mores and include verbal quips that are lost in translation.

Comic personas frequently matched with distinctive body types and characteristic costumes, gestures, and turns of phrase have been the staple for many of the most extensive and celebrated acting careers in film industries throughout the Middle East; in Egypt, for example, the fame and popularity of **Naguib El-Rihani** during the 1930s and 1940s and **Adel Iman** from the late 1960s onward at least equals that of the stars of melodrama and the musical. In Lebanon, **Hassan Alaeddine**, known as Shoushou, famous for his long mustache and nasal voice, rose quickly to stardom during the 1960s before his early death at 36, and in Iran, Parviz Sayyad found fame in the Samad film series of the 1970s. Palestinian filmmaker **Elia Suleiman** has developed a comic personality referencing Buster Keaton and has in turn influenced Moroccan director **Faouzi Bensaïdi**'s similarly deadpan comedy, especially apparent in *WWW: What a Wonderful World* (2006). These two figures are illustrative of how, in addition to its common generic manifestation, comedy is also deployed in Middle Eastern auteur cinema as a rhetorical device of social critique. Films of this kind contain plot conflicts that do not usually resolve happily, if at all, and may project a subtle or refined humor that, again, does not always translate cross-culturally; nevertheless, they are more apt to be marketed to international audiences. Further examples include the Egyptian *Alexandria, Why?* (**Youssef Chahine**, 1978); the Iranian *The Tenants* (**Dariush Mehrjui**, 1985), *Turtles Can Fly* (**Bahman Gobadi**, 2004), *Offside* (**Jafar Panahi**, 2006), which was explicitly marketed internationally as a comedy, and the films of **Mani Haghighi** (*Men at Work* [2006], *A Dragon Arrives* [2016]); numerous Palestinian films, including *Haifa* (**Rashid Masharawi**, 1996), *Laila's Birthday* (Masharawi, 2008), *Ford Transit* (**Hany Abu-Assad**, 2002), and *Divine Intervention* (Elia Suleiman, 2002); the Syrian *Nights of the Jackal* (**Abdullatif Abdul-Hamid**, 1989) and *The Extras* (**Nabil Maleh**, 1993); the Moroccan *Looking for the Husband of My Wife* (**Mohamed Abderrahman Tazi**, 1993), *She Is Diabetic and Hypertensive and She Refuses to Die* (**Hakim Noury**, 2000) and *The Pal* (**Hassan Benjelloun**, 2002); the Tunisian *The Prince* (**Mohamed Zran**, 2004); the Algerian *Hassan, Terrorist* (**Mohamed Lakhdar-Hamina**, 1967); the Lebanese short *After Shave* (**Hany Tamba**, 2004); and the Israeli *Fictitious Marriage* (**Haim Bouzaglo**, 1988) and *James' Journey to Jerusalem* (**Ra'anan Alexandrowicz**, 2003). Of course, the line between the popular/industrial and art/auteur uses of the comic is not always easy to plot, and

Chahine, by some way the best-known auteur in Egyptian cinema, in fact typically mixes various popular and genre staples, including comic devices, with the typically more elliptical, wry humor characteristic of the art film. Both forms can in any case be equally effective as critiques of the status quo, frequently parodying, satirizing, or allegorizing political leaders and authorities.

In Iran, comedy has always been a dominant genre. **Ovanes Ohanian's** *Mr. Haji, Cinema Actor* (1933) already provided the figure of the traditional, backward, irrational “Haji” that endured throughout the whole *film farsi* period up until the **Iranian Revolution**. Stock characters based on rural and provincial stereotypes regularly provided comic relief in the commercial cinema of the 1950s–1970s. Most films pertaining to the *film farsi* era provided a mix of melodrama and comedy, or action and comedy, often with a slapstick element. Comedy was often the vehicle through which conflicts of all sorts could be negotiated, including class conflict in *Qarun's Treasure* (Siamak Yasemi, 1965), or the conflict between urban and rural/provincial life in films such as *Shamsi, the Champ* (Siamak Yasemi, 1966). During the 1960s and 1970s, the clash between an American or European woman and an Iranian man was often framed as comedy, for example, in *Foreign Bride* (Nosratollah Vahdat, 1964) and *Mehdi in Black and the Hot Pants* (Nezam Fatehi, 1972), in which Mehdi Meshki (**Naser Malek Motiei**) falls in love with a foreign girl yet adheres to the honor code of marrying off his sister first. Comedy also allowed for sex scenes to enter cinema during the 1960s and still more so in the 1970s, with many films featuring exaggerated, grotesque, and absurd sex scenes. While the period of the **Iran–Iraq War** provided little opportunity for comedies—one of them is Mehrjui's *Tenants* from 1986, with others, such as *Beyond Laughter* (Morteza Aqili, 1985), transplanting the Pahlavi-era *luti* character to the United States—**Mohammad Khatami's** second term as the minister of culture and **Islamic** guidance during the early 1990s established entertainment as one of the main areas of state television, and both Akbar Abdi and Reza Attaran were able to convert their success as comic actors on television into film careers. This period also saw a series of **Sacred Defense** comedies, including *Leili Is with Me* (Kamal Tabrizi, 1995) and, later, *The Outcast* (Masoud Dehnamaki, 2007). Tabrizi, while establishing himself as a major comedy talent, has made several highly controversial films, noteworthy among them *The Lizard* (2003), which revolves around a prisoner who escapes and successfully passes himself off as a cleric. His *Sensitive Floor* (2013) features Attaran, also the star of *Sperm Whale 2: Roya's Selection* (Saman Moqaddam, 2016), a comedy with ticket sales of more than \$5 million, thereby becoming at the time the highest-grossing film in the history of Iranian cinema. Indeed, during the 2010s,

comedies were the most lucrative genre. With few exceptions, such films have not circulated internationally and form part of the gap between domestic film consumption and the international **film festival** circuit.

In Turkey, also, a veritable comedy boom has occurred since the turn of the millennium, as the international popularity of Turkish television series has opened up a space for comedies within a commercial film market for which, unlike during the **Yeşilçam** era, romance films are no longer popular. Although these series, aired on national television during prime time, are often addressed to family audiences, the new film comedies employ obscene language and sometimes nudity. Because their humor is nurtured by popular local culture and contemporary events, unlike the globally successful television series they do not appeal to international audiences. Since the early 1990s, half of the top 100 grossing films released in Turkey (including foreign imports) are local comedies. Furthermore, seven of the top 10 grossing films in the postmillennial era are comedies, and six of those are a part of a franchise comedy series. Among the most popular of these series are **Recep İvedik** (at time of writing, six films) (Togan Gökbakar, 2008–2019), the *G.O.R.A. / Arif* series (three films) (Ömer Faruk Sorak, 2004; Cem Yılmaz/ Ali Taner Baltacı, 2008; Kivanç Baruönü, 2018), *Wedding Association* (three films), *Oh, Dear* (three films) (Hakan Algül, 2010–2014), and *Vizontele* (two films) (Yılmaz Erdoğan/Ömer Faruk Sorak, 2001; Yılmaz Erdoğan, 2003). Other profitable series include *Dance with the Jackals* (five films) (Murat Seker, 2010–2018), *Romantik Komedi* (two films) (Ketche, 2010; Erol Özlevi, 2013), the remakes of the Yeşilçam classic *The Hababam Class* (five films) (**Ertem Eğilmez**, 1975–1981), *Çılgın Dersani* (*Cool School*) (four films) (Faruk Aksoy, 2007–2008; Kamil Çetin, 2014–2015), *Kolpaçino* (three films) (Atıl İnaç, 2009; Şafak Sezer, 2011–2016), and *Kutsal Damacana* (three films) (Kamil Aydın/Ahmet Yılmaz, 2007; Korhan Bozkurt, 2010–2011). Meanwhile, most recently in Iran, comedy has been credited for increasing audiences at theaters, perhaps drawn to such fare in response to economic and political uncertainties, and for provoking the concern of some critics that it is crowding out other kinds of films for which financing is proving harder. *Millipede* (Abolhassan Davoodi, 2018) broke box office records, while acclaimed and established directors Haghighi (*Pig* [2018], a black comedy about the killing of film directors and one who cannot understand why he has not been targeted) and Tabrizi (*We Are All Together* [2019]) have continued to excel in the genre.

Tunisia has also produced some noteworthy comedies in the 21st century: Moncef Dhoubi's *The TV Is Coming* (2006) offers a comic allegory on President Zine El Abidine Ben Ali's corrupt regime, while **Ibrahim Letaïeff's** films, all comedies of varying kinds, include *Ugly*, *Cupid and Silly* (2013), which pokes fun at reality television as well as Ben Ali; while *Porto Farina* (2019) is a lighter marriage comedy. In Morocco, **Saïd Naciri's** films (*The*

Bandits [2003], *A Moroccan in Paris* [2011], *Sara* [2015], *Les Transporteurs* [2015]) often apply a comic touch to issues such as drug abuse, immigration, and poverty; while in Algeria, **Lyès Salem** has emerged as a comic talent both as director and actor, notably in *Mascarades* (2007). The sardonic humor characteristic of Palestinian auteur cinema has been complemented both by the rise to prominence of **Arab and Tarzan Nasser**, Gazan brothers acclaimed for their short *Condom Lead* (2013) and first feature *Dégradé* (2015), in addition to their mock-epic film posters, and the experimentally inclined allegories of Larissa **Sansour**, *Nation Estate* (2012) and *In the Future, They Ate from the Finest Porcelain* (2015). Returning to the popular vein, Lebanese producer Jamal Sannan's formulaic comedies such as *Bebe* (Elie F. Habib, 2013), *Vitamin* (Elie F. Habib, 2014), *The Second Lady* (Philippe Asmar, 2015), *Bingo!* (Elie F. Habib, 2016), *White Lie* (Nabil Lebbos, 2018), and *Time Out* (Rami Hanna, 2018) all star his wife, Maguy Bou Ghosn. See also MUSICALS.

CONQUEST 1453 (2012). One of the sporadic box-office hits of the contemporary boom in **Turkish comedies**, this historical action-adventure film follows the fictionalized version of Sultan Mehmed II's conquest of Constantinople (Istanbul). As with a few other **nationalistic** action-adventures produced in Turkey in recent years, this period piece was a big hit at the box office. Beginning with the television series *Magnificent Century* (Durul Taylan/Yagmur Taylan/Yagiz Alp Akaydin/Mert Baykal, 2011–2014), the rehashing of the lives of Ottoman sultans has become a popular trend in the country, especially in the television series market. Unlike the **Yeşilçam** classic *The Conquest of Constantinople* (1951), which attempted to exploit the 500th anniversary of the conquest, *Conquest 1453* is a big-budget and highly promoted film addressing nationalist sentiments within its target audiences. It was advertised as the most expensive film ever made in Turkey, with a budget of \$18.2 million, and is currently the fourth-highest-grossing Turkish film released since 2000.

COW, THE (1969). **Dariush Mehrjui's** second feature is considered the landmark film of the **Iranian New Wave**. Adapted from a story by important **Iranian** novelist Gholamhossein Saedi, the film tells the tale of a man (**Ezzatollah Entezami**) so obsessed by his cow that he is unable to accept its death and gradually takes on the animal's identity. Although *The Cow* was funded by the Ministry of Culture and Arts, its social **realist** depiction of rural poverty and portrayal of bizarre characters constantly anxious about attack by a mysterious enemy provoked its banning by the same organization. However, its success at the Venice **Film Festival** led to limited screenings in Iran with an added disclaimer that the events depicted took place before the

shah's modernizing rule. *The Cow's* questioning of national identity, especially the official version propagated by the Pahlavi regime, foregrounds two key aspects of Iranian cinema that have only grown in significance during its postrevolutionary phase: ambiguous government support/obstruction and the importance of international film festivals.

CROP (2013). This experimental **documentary** directed by Johanna Domke and Marouan Omara is set in the offices of *Al-Ahram*, an important state-run **Egyptian** newspaper, where a photojournalist who has missed the 25 January 2011 revolution due to a hospitalization ruminates, through voice-over narration, about the media's misrepresentation of the **Arab Uprisings**. Through deliberately framed compositions, the film's attention to the various means of technological reproduction that are present in and around the newsroom offers a critical genealogy of the uprising, problematizing the mode of mass communication that, under the Hosni Mubarak regime, was instrumental in the **censorship** of coverage of the events.

CRY NO MORE (2003). Winner of international film **festival** awards, Nejjar Narjiss's first feature is set in a **Berber** village in rural **Morocco** populated only by prostitutes. Mina, imprisoned for 25 years, returns to introduce them to rug weaving to save them from social ostracization. Nejjar was publicly criticized by the **women** who acted in the film for allegedly not having informed them of its subject matter, thus damaging their reputations. The Ministry of Communication nonetheless declined to remove the film from Moroccan screens.

CURFEW (1993). **Documentary** and fiction are characteristically blurred in this **Palestinian** cinematic portrait, coproduced by **Hany Abu-Assad** with support from Dutch and German television, of a day in the life of a Gazan family confined by the Israel Defense Forces (IDF) to its ramshackle home in the Al-Shati **refugee** camp during the First **Intifada**. Ironically mirroring its subject, *Curfew*, the first Palestinian feature made by a director from Gaza, was shot largely in **Israel** and the West Bank due to an IDF military siege in Gaza at the time. Salim Dau (*Avanti Popolo*; *James' Journey to Jerusalem*) plays Abu Raji, whose attempts to appreciate his son's long-awaited correspondence from abroad are constantly interrupted by the extenuating circumstances of curfew. Director **Rashid Masharawi**, himself a **refugee**, filmed *Curfew's* primarily interior scenes using extended long takes, deep muted colors, and dim lighting to convey the claustrophobia, malaise, and interne-cine disputes that characterize everyday Palestinian life under **Israeli occupation**.

D

DACHRA (2018). Abdelhamid Bouchnak's narrative feature is **Tunisia's** first horror film. It tells the story of three journalism students who are tasked with writing a report on any topic but the 14 September 2011 revolution. Their inquiry into the mystery of a **woman** who spent years in a psychiatric hospital following an assault takes them deep into a forest. This pursuit, of course, leads to a trap, from which the students spend the rest of the film trying to escape. With its bleak and cold environment, shots of bloody bodies, bones, and pots of boiling meat, *Dachra* draws on horror film conventions, as well as ancient beliefs and local superstition, to evoke and sustain audience fear. Abandoning the social **realism** of Tunisian auteur films that explore the intimate lives of ordinary people struggling against oppressive conditions, this **genre** film signals a shift away from the long history within Maghrebi cinema of dependence on the European market and the **world cinema** circuit, and perhaps for this reason the film has attracted the largest audiences to date in the history of Tunisian cinema, in turn stimulating the revival in that country of film **exhibition** in theatrical venues.

DATE WINE (1998). Produced by Youssef Chahine's Misr International Films and told initially from the perspective of an African former slave, this **neoorientalist** fable directed by Radwan El-Kashef, previously an assistant to Chahine, tells the story of a rural village in the **Egyptian** desert whose men are coerced by an anonymous migrant labor trafficker into leaving home for work and the promise of riches. Only two men remain: late-adolescent Ahmed and the village elder, known as "Grandfather." While the **women** restlessly await their husbands, brothers, uncles, cousins, and fathers, Ahmed practices climbing the tallest date palm tree in the village, and fends off various women longing for male companionship—until he is no longer able to resist their advances.

Eventually, the situation becomes dire, as men from neighboring villages begin to steal from and threaten to overtake the "village of women." One young woman, desperately concerned that her husband is no longer alive, commits suicide by setting herself on fire in front of those men and the entire

village. Hence, Grandfather leaves in search of the departed menfolk. Upon their subsequent return, they relate stories of strenuous labor and the torturous deaths of many brethren. Despite and perhaps because of the attention given them by the welcoming women, however, the men begin to express concern that the women have been unfaithful, whether deliberately or by force, and set about testing Ahmed's honor by persuading him to climb the tall tree at night while, unbeknownst to him, they chop it down. The film ends as Salma, Ahmed's central love interest (Sherihan), cries desperately as he rides off on an Arabian horse into a white ghostlike void. The ambiguity of the ending suggests that the former slave, whose perspective frames the story, has been conveying it to a young man making a pilgrimage to the now abandoned village, possibly one of Ahmed's sons.

The film has been read as an allegory for contemporary Egyptian men seeking work in the oil-rich Gulf states. El-Kashef himself was from rural Upper Egypt. *Date Wine* remains the best known of his films in a career cut short by his early death in 2002 at the age of 48.

DAWN OF THE DAMNED, THE (1965). Inspired by the **Algerian** revolution, this film marks **Ahmed Rachedi's** directorial homage to liberated Algeria and all those who struggled for its independence. As it depicts a group of young people researching African **colonization**, the film reveals its intention to position the anticolonial struggle alongside slavery and other acts of domination as instances of man's proverbial inhumanity to man. *The Dawn of the Damned* was scripted by activist and former **Front de Libération Nationale** director René Vautier and includes commentaries by Mouloud Mammeri that are recited by Charles Denner, whose voice serves to humanize the imposing historical images of death, famine, and torture selected from a collection of newsreels shot by the Cinéma Service of the French army, as well as in film clips from the Russian State Institute of Cinematography (VGIK), and other documents and archival material.

DAYS OF GLORY (2006). *Days of Glory* depicts the neglected story of North African troops who volunteered or were conscripted to fight in the Gaullist army alongside American and British forces during World War II. **Beur** filmmaker **Rachid Bouchareb** follows several North Africans who enlist in 1943 and fight with courage and perseverance against a backdrop of indignities: French soldiers are given better food, time for leave, and promotions, while African soldiers are sent on the most dangerous missions. Honored at the Cannes **Film Festival** with the Chalais Prize and the Best Actor (ensemble) Award, *Days of Glory* offers emotional involvement and visual effects in the tradition of the Hollywood war **genre**, portraying Arab casualties as a historically overlooked sacrifice for Europe. In this respect, it differs

both thematically and structurally from another, lesser-known film on the same general subject, *Camp de Thiaroye* (Ousmane Sembene, 1987), which offers a more materialist analysis.

Days of Glory provoked vigorous debate in France, rallying support for increasing the pensions of 80,000 veterans and war widows and for securing full and equal treatment and benefits for soldiers in the French military, regardless of birthplace.

DEFEAT, THE. This phrase is used commonly to describe the failure of the combined Arab forces of **Egypt** and **Syria** in the Six-Day War against **Israel** of June 1967. At that time, with the Egyptian army gathering in the Sinai in response to perceived threats from Israel, Israel launched an anticipatory strike against Egypt in an attempt to regain access to the Egyptian-controlled Straits of Tiran, which Egyptian President **Gamal Abdel Nasser** had closed to Israeli shipping after he received a false report from the Soviet Union stating that Israel was planning to attack Syria, with which Egypt had a defense pact. Israel's apparently defensive campaign quickly developed into an expansionist operation. More than the loss of a brief, if destructive, military conflict, however, the Defeat signaled the beginning to an end of an era of enthusiasm and hope for a **pan-Arab** future fostered by Nasser. Following the Six-Day War, which resulted in the **Israeli Occupation of Palestinian** territories formerly controlled by **Jordan** and Egypt since 1948, widespread confidence was lost in the military and political capacity of Nasser's Free Officers regime, already subject to internal criticism for corruption and to external criticism (from the West) for suppression of dissent and (from the Arab Left) for disorganization and quixotism.

Whereas many in the Arab world were profoundly discouraged by the Defeat, others considered it an opportunity for social, intellectual, and artistic reevaluation of regional struggles for liberation and independence, often expressed in more **realist** aesthetics and exemplified by **Nouri Bouzid's** 1988 essay on "Defeat-conscious" cinema. Numerous filmmakers came to direct works offering serious, constructive analysis of the Defeat and events leading up to it. Egyptian cinema engaged the issue—often in conjunction with a critical reappraisal of Nasserism—in a number of works, including *One and Five* (Noshi Iskandar, 1969), an **animation** trilogy, and *The Sparrow* (**Youssef Chahine**, 1973), a revisionist **musical** set during the crisis but released on the brink of the Yom Kippur–Ramadan War, in which the Arab states may be said to have again been defeated, but much less conclusively, by Israel. Egyptian filmmaker **Tawfik Saleh** directed the Syrian production *The Dupes* (1973), a timely critique of the uneven support lent the Palestinian struggle by the Arab states, and Syrian director **Samir Zikra** made *The Half-Meter Incident* (1981), a satirical ode to pan-Arabism set on the brink of the war, but released in the wake of Egypt's 1979 rapprochement with the West under

Anwar Sadat. The Israeli war film *Avanti Popolo* (Rafi Bukai, 1986) looks sardonically, if ultimately disparagingly, through the eyes of Egyptian soldiers at the absurdity of the war.

DÉGRADÉ (2015). *Dégradé* is the directorial debut of twin brother **Palestinian** filmmakers **Arab and Tarzan Nasser**, who hail from Gaza and whose satirical short film *Condom Lead* (2013) introduced them to global attention and acclaim. Set entirely in a **women's** hair salon in Gaza during a confrontation between the police and a local gangster, *Dégradé* depicts the 13-hour entrapment of its female characters inside the salon. The film blends caricature and reality to emphasize the complexity of life in Gaza, where people are afflicted by multiple nodes of pressure and the social space of women is increasingly circumscribed. *See also* ISRAELI OCCUPATION.

DEMİRKUBUZ, ZEKİ (1964–). A communication studies graduate, born in Isparta, **Turkey**, Demirkubuz began his career as an assistant to **Zeki Ökten**, which enabled him to observe and assimilate **Yeşilçam** filmmaking practice. Demirkubuz's second film, *Innocence* (1997), positioned him as an auteur of the **new cinema of Turkey**. His trilogy *Mental Minefields: The Dark Tales* begins with an adaptation of Albert Camus's 1942 novel *L'Étranger* (*The Stranger / The Outsider*) and continues with films imbued with self-reflexivity and hints of Fyodor Dostoevsky's *Crime and Punishment*. Demirkubuz's works utilize a vocabulary of **realism** inflected by diversely angled, claustrophobic interior shots and by disturbed and fragile male characters recalling **Nuri Bilge Ceylan**. Demirkubuz's films are sparsely narrated and composed, in the tradition of low-budget cinema, and include autobiographical elements. Demirkubuz has acted and made cameo appearances in his own films, as well as performed small roles in some others.

DERAKHSHANDEH, POURAN (1951–). When Derakhshandeh made *Mute Contact* (1986), the first feature film by an **Iranian** woman since the 1979 **Iranian Revolution**, she was entering a discursive space that privileged feminine subjectivity already opened up by the pioneering works of writer/director **Forough Farrokhzad** and by novelist Simin Daneshvar. While Derakhshandeh's films favor theme-driven, traditional narratives as opposed to experimentation with form—reminiscent more of Daneshvar than Farrokhzad—their near-dramatic urgency calls attention to taboo social subjects such as the lives of children with mental retardation (*The Children of Eternity* [2006]), adolescent sexuality (*Wet Dream* [2005]), drug addiction among modern Iranian youth (*Candle in the Wind* [2004]), oppression of children (*Love without Frontier* [1998]), oppression of **women** (*Lost Time* [1989]), and child molestation and the effect of childhood trauma on the

adult (*Hush Girls Don't Scream* [2013]). *Under the Smoky Roof* (2018), a marital drama about a woman who discovers her husband is having an affair, which was praised at the **Fajr International Film Festival**, continues her treatment of such concerns. *See also* GENDER AND SEXUALITY.

DERKAOUI, MUSTAPHA (1944–). One of **Morocco's** film pioneers, Derkaoui studied cinematography at the Institut des Hautes Études Cinématographiques in Paris and filmmaking at the National Film and Theatre School in Łódź during the 1960s. He made **documentaries** and was recognized initially for the semiotically and intellectually abstract quality of his films *About Some Meaningless Events* (1974), *The Beautiful Days of Sheherazade* (1982), *Provisional Title* (1984), *First Fiction* (1992), *Game with the Past* (1994), and *The Seven Gates of the Night* (1994), after which he changed tack, moving toward a variation of populist **realism** that appealed to a young public, in *The Love Affairs of Hadj Mokhtar Soldi* (2001), *Casablanca by Night* (2003), and *Casablanca Daylight* (2004). *Casablanca by Night*, for example, follows a young girl through the city's underworld of drugs, prostitution, crime, and delinquency as she tries to earn money for her brother's much-needed surgery.

Whereas his earlier films would have included dream sequences and abstract symbolism, Derkaoui's later corpus projects an urbane realism in which Moroccans are portrayed as immoral or freewheeling social marginals existing in a corrupt society that leaves no options or respite inside the law. Derkaoui also contributed, as one of five codirectors, to the **Tunisian** production *The Gulf War . . . What Next?* (1991) with an episode titled "The Silence," a story of **Iraqi exiles** putting on a play while yearning to see their changed country. Derkaoui's brother, Abdelkrim Derkaoui, is Morocco's most prolific director of photography.

DESERT TRILOGY. **Tunisian** director **Nacer Khemir** began this three-part series of films set in the desert with his first feature, *Wanderers of the Desert* (aka *The Drifters*) (1984), edited by **Moufida Tlatli** and scripted in classical Arabic (*Fusha*), about a teacher (Khemir) sent by the government to conduct classes in a village so remote that some argue it does not exist. Once there, Abdelsalem learns from the village sheikh that there are no classrooms but a few mischievous children amid the small, dilapidated buildings. Abdelsalem is compelled to explore the village's labyrinthine passageways, meet its few inhabitants (including a boy who speaks with a genie who lives in a well, and is believed by his dying mother to be the angel of death), and spend time with a village wise man, who explains to him the absence of pupils. Most young men in the village have abandoned home compulsively to join a group of perpetual desert wanderers, some of whom Abdelsalem had in fact

spotted while en route from the city. He becomes intrigued with the mystery of their obsession, which is piqued when the wanderers are seen passing by the village, chanting. One day, Abdelsalem is told that the wanderers regularly return home during the villagers' yearly pilgrimage to a nearby holy site. Abdelsalem is asked to remain in the village during that period, with instructions to hand them a book in which lies, according to Abdelsalem, the cure to their obsession. Despite having been warned otherwise, Abdelsalem begins reading the book, and, as the wanderers arrive, finds himself lured with them—through visualizing and encountering the village elder's beautiful, mysterious daughter, who bears uncanny resemblance to the image of a princess in the book—back into the desert. Upon the villagers' return, Abdelsalem, as well as the boy, have disappeared; instead, an abandoned ship is found in ruins beyond the village walls. Not even a representative from the government is able subsequently to locate Abdelsalem or ascertain why he, along with so many other young men, have chosen the wandering life.

Khemir's second feature, *The Dove's Lost Necklace* (1990), scripted in Tunisian Arabic, extends this mystical foray, laced with poetic devices, images of temporal diffusion and fantasy, and panoramic landscape shots of the desert contrasting vibrantly colored costumes and ornamental props. It is set loosely during the Golden Age of **Islam**, in a medieval city where books, literature, poetry, and philosophy are valued highly by the inhabitants. An idealistic young calligrapher's apprentice, Hassan, enticed by the scent of his master's ink, a monkey some think is a transformed prince, and a pomegranate bearing 60 Arabic words for *love*, becomes obsessed with the idea of love and discovering its secrets. When he locates some fragments of a book that his master tells him holds the key to his obsession, Hassan, with the help of a street-smart but fatherless boy, Zein, who works for one of the village book-sellers and has been told by his mother that his father is a genie, sets out to find the book, some torn and missing pages of which he has read despite warning from his master. Having located Ibn Hazm's legendary Andalusian tract *The Dove's Necklace* (or a work very much like it), he quickly loses it amid the chaos of a social uprising against the regional monarchy that erupts following the death of the king. Despite and because of this loss, Hassan, chasing a dervish, chances upon Aziz, a female figure with a dreamlike aura who bears uncanny resemblance to the image of the Princess of Samarkand in the book. Although unable to retain her fleeting presence throughout their ensuing quest, he becomes enamored of her and is able to realize love through their psychic encounter.

The third film, *Bab 'Aziz (The Prince Who Contemplated His Soul)* (2005), scripted in Persian, Tunisian, and classical Arabic (*Fusha*), is cinematically the most lavish and poetic of the trilogy, and structurally its most layered and intertextual. In the tradition of *1001 Nights*, the ritual recitation of Arabic poetry, and Sufi poetics, *Bab 'Aziz* presents a *mise-en-abyme* narrative framed

by a magical tale of a blind dervish's (Bab'Aziz) journey across the desert with his granddaughter, Ishtar, in search of a legendary gathering of dervish elders that occurs only once every 30 years. Although its location is unknown, Bab'Aziz assures impatient little Ishtar that "those who are invited will find their way." The two traverse the vast desert landscape, encountering eccentric characters also en route to the gathering, who recount stories that magically intersect those already told Ishtar by Bab'Aziz, including the ancient tale of a prince who relinquishes his realm in order to contemplate his soul in a desert pool. Shot in **Iran** and Tunisia and featuring music from Pakistan, Persia, Azerbaijan, Kazakhstan, Turkmenistan, Baluchistan, and the Ghashgai tribe, *Bab'Aziz* revels in the open, tolerant, and welcoming Islamic culture of Sufism, known for its melding of love and wisdom. On these grounds, Khemir was awarded the East–West Coexistence Award from the Beirut Film Foundation and the organization Make Films Not War, with the proceeds from which he has proposed to make a film about a music school in which Muslims, Christians, and Jews coexist peacefully.

While the Desert Trilogy was distributed widely and received acclaim at international **film festivals**, it has been seen as impenetrable, nostalgic, and self-exoticizing by some Tunisians and North Africans, contributing to criticisms of **orientalism** and political evasiveness in Khemir's work as a whole.

DETERMINATION (THE WILL) (1939). Known as the first **realist** film made in **Egypt**, and consistently voted one of if not *the* most important Egyptian film, this urban melodrama was directed by Kamal Selim and partly scripted and edited by **Salah Abu Seif**. It concerns a young Cairene man, Mohamed Hanafi, who is searching for both love and upward mobility. After passing his university exams, Mohamed, son of a modest barbershop owner, draws up a prospectus for an import–export business, for which he receives a promise of backing from a local pasha, Nazih, on condition that his son, Adly, be allowed partnership. The irresponsible Adly, an Anglicized playboy, spoils the deal and insults Mohamed in the process, thus compelling the latter to find a desk job in order to win the hand of his beloved, Fatma. Meanwhile, Mr. Hanafi's barbershop is nearly seized by creditors, since the mortgage money has gone to cover Mohamed's tuition; he is bailed out by a middle-aged client, El Etre, who in turn hopes to convince Fatma's parents that he is the better suitor. Thus, class struggle and romantic quest are interwoven, as Mr. Hanafi's undertaker friends conspire to subvert El Etre's deceptions, first by paying him back, while an embarrassed Nazih locates work for Mohamed—who marries Fatma. The plot unravels, however, as Mohamed is framed for workplace theft and loses his job, and El Etre steps in to marry Fatma when she leaves Mohamed for shame. A miraculously reformed Adly helps clear Mohamed's name at work and agrees to reinvest in

his business plan, just as Fatma is about to marry El Etre unwillingly—but the undertakers provoke a brawl at the prewedding festivities in time to preempt the ceremony—and for Fatma and Mohamed to reunite.

DIASPORA. *See* EXILE AND DIASPORA.

***DISTANT* (2002).** Directed by **Nuri Bilge Ceylan**, perhaps the most prominent auteur of the new cinema of **Turkey**, *Distant* concerns a middle-aged photographer who must come to terms with his rural background and identity after a cousin from their village moves into his urban apartment. Full of sweeping vistas and following a generally **realist** aesthetic, *Distant* was honored at the Cannes **Film Festival** and marks Ceylan's first international success. Along with his contemporary **Zeki Demirkubuz**, Ceylan, in his early films, is interested in stories that offer autobiographical intertexts and employs nonprofessional actors who are often his close relatives and friends. *See also* NEW TURKISH CINEMA (POST-YEŞİLÇAM).

***DIVINE INTERVENTION: A CHRONICLE OF LOVE AND PAIN* (2002).** This semiautobiographical film follows Nazareth-based ES, played by director **Elia Suleiman**, reprising his role from *Chronicle of a Disappearance*, who is burdened with a sick father and an unrequited love affair with a woman who lives in Ramallah. A checkpoint on the Nazareth–Ramallah road forces the couple to rendezvous in a nearby parking lot. Their relationship and the situations surrounding them serve as metaphors for the lunacy of larger political problems. Through a series of interconnected sketches, the film portrays the absurdities of occupation and **Palestinian** life: Santa Claus chased by a gang of knife-wielding kids; **Israeli** police using a blindfolded Palestinian prisoner to provide directions to a tourist in Jerusalem; ES unceremoniously tossing an apricot pit from his car window resulting in the explosion of an Israeli tank; ES's girlfriend defying Israeli soldiers and strutting through the checkpoint as if on a catwalk, her later descent from the sky as a female ninja, brandishing the map of Palestine as her battle shield as she bloodlessly annihilates half a dozen Israeli sharpshooters. *Divine Intervention* established Palestinian cinema's creativity and Suleiman's tragicomic, absurdist style on an international scale, blurring fantasy and reality into a dreamlike interpretation of Palestinian life through the quasi-hallucinations of the silent hero.

DJEBAR, ASSIA (1936–2015). An **Algerian** novelist, poet, and filmmaker, Fatima-Zohra Imalhayene adopted the pseudonym Assia Djebbar when she wrote a novel in support of the Algerian student strike of May–June 1956 (in retaliation for her participation in which she was failed on her French univer-

sity examinations and eventually expelled). She has authored more than 15 novels and volumes of poetry, all popular and critically acclaimed. In 2005, she was elected to the Académie Française, the first **Maghrebi** writer to be so honored. Djébar also directed two semidocumentary, experimental films on Algerian **women**, *The “Nouba” of the Women of Mount Chenoua* (1978) and *The Zerda, or The Songs of Forgetfulness* (1982), in an attempt to reach illiterate audiences. The first of these, which takes its title and structure from the “Nouba,” a traditional **Berber** song of five movements plus overture and finale, interweaves fictional reenactments and archival footage from the war to emulate the creation of a women’s historiography that resists the **orientalist** tendency toward travelogue and exoticism analyzed famously by American avant-garde filmmaker Maya Deren (*Ritual in Transfigured Time*, 1946).

Its narrative follows Leila (whose resemblance to Deren is striking), an architect traumatized by childhood memories of war, as she returns with her husband, Ali, a veterinarian crippled by a fall from a horse, and her young daughter, Aisha, to her native coastal region 15 years after Algerian independence in search of information concerning her brother’s death. By listening to older women in various villages and observing their “Nouba” rituals, in which they perform the music that connects the film’s fragmented image track, Leila’s trauma is expunged as she comes personally to integrate the power of the “Nouba” to transmit women’s participation in the anticolonial struggle as a form of women’s heritage to future generations. Similarly, *The Zerda, or The Songs of Forgetfulness* chronicles Maghrebi life during the first half of the 20th century; it is structured like a poem in four stanzas, juxtaposing French newsreels from the two world wars with Berber women singing traditional songs.

DOCUMENTARIES. The practice of documentary filmmaking in the **Middle East** has its roots in the early and silent periods, during which European **colonizers** and some indigenous elites made short films depicting everyday life as well as special events across the region. These films were considered **orientalist** in light of their representational styles, which objectified their subjects as exotic and uncivilized. The Lumières in North Africa and southwest Asia, **Albert Samama Chikly** in **Tunisia**, **Hans Helfritz** in **Yemen**, **Ya’akov Ben-Dov** and **Baruch Agadati** in **Israel**, and the British-run **Iraq Petroleum Company** in Baghdad, which produced a series of documentary **petrofilms**, are just some of the sources of these early newsreels and *actualités*. Their political aesthetics were contested by filmmaking units established by anticolonial movements, especially within the **Algerian** government-in-exile’s **Front de Libération Nationale**, run by **Ahmed Rachedi**, and the

Palestine Film Unit of the Palestine Liberation Organization, the films of which are known retrospectively as **Palestinian Revolution Cinema** and catalogued as the **Lost Archives of Palestinian Films**.

In the postcolonial period, several Middle Eastern countries set up production agencies that made documentaries, sometimes exclusively, and largely for public educational purposes. These include the **Office des Actualités Algériennes**, established in 1963 and directed for 10 years by filmmaker **Mohamed Lakhdar-Hamina**; the **Centre Cinématographique Marocain**, which also ran “cinema caravans” to rural areas; and the Unit of Experimental Cinema, founded in **Egypt** in 1968 and headed initially by **Shadi Abdel-Salam**, who made documentaries in addition to his more famous feature, *The Night of Counting the Years* (1968). In **Syria**, the National Film Organization sponsored documentary filmmaking by many of the country’s most important directors, perhaps best known for their fictional features, including **Abdullatif Abdul-Hamid**, **Samir Zikra**, **Mohammad Malas**, and **Oussama Mohammad**, who has continued to document the contemporary civil crisis in Syria from **exile** in France by means of collaboration with codirector Wiam Simav Bedirxan in *Silvered Water, Syria Self-Portrait* (2014), in addition to supporting the early works of documentarian **Omar Amiralay**, whose subsequent critiques of government policy led to **censorship** of his films and his decision to produce—and often direct—elsewhere. After the establishment of Israel in 1948, the Israel Film Service of the Ministry of Education and Culture continued the production of documentaries and newsreels for fundraising purposes in North America.

In **Iran**, the earliest documentaries were records of the Qajar monarchs, their comings and goings and entertainments, shot in the first instance by court photographer Ebrahim Khan Akkasbashi. In 1951, a group of academic filmmakers from Syracuse University in the United States, with the cooperation of at least 35 other U.S. universities with film programs, inaugurated a Central Intelligence Agency–funded series of educational and propaganda films on agricultural, medical, and crafts practices in the country as part of the Point Four cultural diplomacy program managed and overseen by the United States Information Agency and implemented as well in Turkey, **Lebanon**, **Egypt**, **Iraq**, **Jordan**, **Afghanistan**, and **Palestine**, among other Middle Eastern countries, during the Cold War. At the end of the decade, **Ebrahim Golestan** (*A Fire* [1961]) started the Golestan Film Unit, for which he made films and helped produce documentaries by **Forough Farrokhzad**—most famously and importantly in view of its influence on the country’s future art cinema, *The House Is Black* (1962)—and **Farrokh Ghaffari**; and, much later, **Rakhshan Bani-Etemad** began her film career directing documentaries for Republic of Iran Broadcasting and was a founding member the **Iranian Documentary Filmmakers Association**. Indeed, numerous Middle Eastern directors, like their colleagues elsewhere, began their careers making

documentaries before moving on to narrative features. In addition to most Syrian directors, in Iran this also included **Sohrab Shahid Sales**, **Jafar Panahi**, and **Mohammed Rasoulof**; in Turkey, **Yücel Çakmaklı** made a compilation film before directing features; in Egypt, **Salah Abu Seif** made documentaries during the late 1940s and early 1950s, as did **Khairy Beshara** during the 1970s and **Yousry Nasrallah** during the 1980s; in Morocco, **Mohamed Abderrahman Tazi** and **Mustapha Derkaoui** each made documentaries before embarking on fictional features; while in Algeria, **Merzak Allouache** made documentaries for the **Centre National du Cinéma**. **Férid Boughedir**, who would go on to make one of the most successful of all Tunisian narrative features, first directed the documentaries *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by **Moufida Tlatli**). **Beur** cinema directors such as **Yamina Benguigui** and **Mahmoud Ben Mahmoud** got their start in documentaries as well. By contrast, Tunisian directors **Nadia El Fani** and **Sonia Chamkhi** moved into documentary filmmaking after having directed several shorts and features, a turn that was encouraged by the **Arab Uprisings** of 2011.

Documentary techniques and aesthetics subsequently remained integral to many of these and other directors' later works, the result in some instances being a hybrid aesthetics with specific significance for particular national-cultural situations. This is nowhere more evident than in Palestinian films produced under **Israeli occupation**, for instance those directed by **Michel Khleifi**, **Hany Abu-Assad**, **Elia Suleiman**, **Rashid Masharawi**, and **Kamal Aljafari**, in which a critical mixture of documentary and fictional practices, locatable to Palestinian Revolution Cinema's mixture of poetic and documentary **realism**, has been considered expressive of Palestinian everyday life and persistent hope. Palestinian documentarians also working within this tradition include **Mohammed Bakri**, **Norma Marcos**, and the **International Solidarity Movement** collective, all of which have made documentaries since the First **Intifada** and the **Oslo Accords**. In that critical context, the omnibus *It's Not Just Documentaries Project* (2015) looks reflexively at the political effectivity of documentary filmmaking in and about Palestine, while *1948: Creation and Catastrophe* (Ahlam Muhtaseb/Andy Trimlett, 2017) reconfigures archival media to renarrate the history of the *Nakba*.

Similarly, in Lebanon, conditions during and after the **Lebanese Civil War** prompted a cinema largely comprising films that combined experimental and documentary aesthetics, exemplified in the trilogy of **Wael Nouredine** and the films of **Walid Raad**, **Akram Zaatari**, **Jalal Toufik**, **Mohamed Soueid**, **Randa Chahal Sabbagh**, **Lamia Joreige**, **Danielle Arbid**, **Jocelyn Saab**, **Nicole Bezjian** (*Roads Full of Apricots* [2001]), **Myrna Maa-karon** (*Berlin Beirut* [2004]), and **Maroun Baghdadi**. Other noteworthy Lebanese documentarians include **Mai Masri** and **Jean Chamoun**, **Hady Zaccak** (for satellite television), **Eliane Raheb**, and **Georges Nasser**. In

Iran, the often self-reflexive play between documentary and fiction has been fundamental to much of the work of some of its most prominent auteurs, such as **Abbas Kiarostami** (especially in *Close-Up* [1990]), **Mohsen Makhmalbaf** (*Salaam Cinema* [1994]), and Bani-Etemad (*The May Lady* [1997]). Aesthetic experimentalism is also visible in Egyptian documentaries made during the years leading up to and following the 2011 uprising in that country, for example, *Cairo Chronicles* (Tania Kamal-Eldin, 2004), *Crop* (Marouan Omara, 2013), and *Cairo Drive* (Sherief Elkatsha, 2013).

Following the immediate postcolonial period, **Maghrebi** directors also continued to make documentaries that focused on internal struggles and issues, including works by **Assia Djebbar** and **Selma Baccar** (both primarily documentarians integrating experimental aesthetics), **Mohamed Rachid Benhadj** (for **Radiodiffusion Télévision Algérienne**), and, for a period, **Souheil Ben Barka**, **Jean-Pierre Lledo**, and **Farida Benlyazid**. **Djamila Sahraoui**, in time, graduated to the narrative feature *Enough!* (2006), believing that the fictional form offered new opportunities for exploring the “truth”—in this case of Algerian experience—a feeling mirrored by many other documentarians. In addition, **Ahmed Maanouni** in Morocco and **Omar Khelifi** in Tunisia have each made documentary trilogies. In 2003, feminist documentarian Habiba Djahnine launched Documentary Days in Bejaïa, an Algerian **film festival** that offers training workshops in documentary filmmaking.

In Turkey, documentary tradition began as early as the turn of the 19th century. Whereas the first Istanbul-based filmmaker was the Jewish Romanian **Sigmund Weinberg**, who shot various films during the first decade of the 20th century, the first officially accredited film made by a Turkish citizen is *The Demolition of the Russian Monument in Hagia Stephanos* (**Fuat Uzkınay**, 1914). Later, the Army Photography and Film Center, founded by Weinberg and subsequently run by Uzkınay, produced a number of newsreels during World War I. During the 1930s, Soviet documentary filmmakers Sergei Yutkevich, Lev Arnstam, and Esfir Shub made films in Turkey about **Republican** reforms, including Shub’s *Strides of Progress in the Turkish Revolution* (1937). An important documentary series about Turkey’s archaeological and historical past was made at the Istanbul University Film Center by writer Sabahattin Eyüboğlu and scholar Mazhar Şevket İpşiroğlu. Since the 1960s, documentary practice in Turkey has veered in the direction of corporate support. Three documentaries produced during the 1970s and 1980s considered classic examples of Turkish documentary filmmaking are *Three Days in Kula* (Süha Arın, 1983), about the architecture and life in a western Anatolian town; *Ladik 76* (Güner Sarioğlu, 1976), about the environmental problems caused by irrigation; and *The Sweat of Felt* (Ertuğrul Karşioğlu, 1988), about the production and uses of felt. During these years, the state broadcasting company, Turkish Radio and Television (TRT), also

began producing documentaries as a part of its daily programming, including travel, ethnographic, nature, and docudrama films. There is a very active and lively world of documentary in contemporary Turkey, including two thematic documentary television channels, IzTV and TRT Belgesel, which air local productions. Several documentary organizations are represented by the Association of Documentary Filmmakers, as well as by documentary film festivals (1001 Documentary Films Festival, Golden Saffron Film Festival, and TRT Documentary Days). In recent years, indeed, some documentaries, such as *Gallipoli* (Tolga Örneke, 2005) and *Kedi* (Ceyda Tourun, 2016), about street cats in Istanbul, have fared well at the box office. **Kurdish** documentaries have become increasingly important in the 2010s.

The nascent, if uneven, film scene in the **United Arab Emirates (UAE)** has provided conditions for the nurturing of documentary filmmaking. Perhaps the most well-known documentarian in the UAE is **Nujoom Alghanem**, who has made several films offering critical cultural perspectives. In **Bahrain**, **Khalifa Shaheen** has also been directing documentaries more accommodating to the government, while in Jordan, feature-length documentaries have been produced by Mahmoud al-Massad on decidedly political topics. In Israel, in addition to the veritable **genre** of **Holocaust** documentaries that began developing during the 1980s, a wave of antioccupation documentaries, including those that may be characterized as experimental, emerged in the wake of the First Intifada and especially after 11 September 2001 and the ensuing Al-Aqsa Intifada, including works by **Amos Gitai** (whose documentary work began much earlier), **Eyal Sivan**, **Ra'anan Alexandrowicz**, **Avi Mograbi**, **Juliano Mer** (d. 2011), **Yulie Cohen Gerstel**, and **diasporic** filmmakers Elle Flanders (*Zero Degrees of Separation* [2005]) and Cynthia Madansky (*Still Life* [2004]; *Harām* [2017]). Largely **transnationally** funded, Israeli-made **hasbara** documentaries, on the other hand, the most publicized of which is *The Gatekeepers* (Dror Moreh, 2012), were increasingly prolific during the 2010s and have stood, not unsuccessfully, to co-opt the earlier, activist impulse.

Documentary film festivals have served as important venues for the **exhibition** and publicization of this increasingly prolific and visible Middle Eastern documentary work. In addition to the Turkish and Algerian festivals, these include the Kish Documentary Film Festival in Iran, the Ismaili Film Festival for Documentaries and Short Films hosted in Egypt, the **Al Jazeera** International Documentary Film Festival in **Qatar**, DOXBOX in Syria, and the Green Caravan Film Festival, a traveling environmentalist project. See also FILM SCHOOLS.

DOOR TO THE SKY, A (1988). Produced by the **Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques**, **Farida Benlyazid**'s first feature is a highly visual, Sufi-influenced narrative of a wom-

an's search for personal, cultural, and spiritual identity. Nadia, a young woman struggling between her **Moroccan** heritage and adopted French culture, returns from Paris to Fez to visit her dying father. At his funeral, her European and secular assurance is shaken by the powerful voice and spiritual joy of Kirana, a female chanter of Qur'an. A powerful friendship develops between the two women as they transform Nadia's father's sumptuous palace into a shelter for Muslim **women**. Yet the project of rediscovering **Islam** and creating a *zawiya* (refuge) for abused and needy women is not an easy path: Nadia is obstructed by her family's lack of understanding and by the women in the *zawiya*, whose conservative interpretations of Islam contrast with her own, more inclusive views. Eventually, she chooses to abandon the house to pursue her own spirituality, her "door to the sky," with a young man who—much to the consternation of the other women—she has helped to recover from his own spiritual malaise. In the Sufi tradition of immersion in textual form, this story is told as much through the camera's careful attention to decor, costume, architecture, and landscape as through narrative, which traces a complexly layered arabesque.

DOUEIRI, ZIAD (1963–). This **Lebanese** director began working in cinema as an assistant cameraman for American director Quentin Tarantino. The success of his first narrative feature, *West Beirut* (1998), inspired by his experience of the tumultuous upheaval of the **Lebanese Civil War**, garnered him much international attention. His subsequent *Lila Says* (2004) is a teen pic set in a poor neighborhood of the southern French city of Marseille. In 2013, Doueiri adapted a novel by **Algerian** author Yasmina Khadra, titled *The Attack*. The book—and film—narrates the story of Amine Jaafari, a **Palestinian** surgeon employed at Tel Aviv Hospital who discovers that a recent suicide bombing in **Israel** has been committed by his wife, Siham. The film was shot in Israel with an Israeli cast and crew and therefore contravened a Lebanese law that prohibits Lebanese citizens from visiting Israel. Hence *The Attack* was banned in Lebanon. The ensuing controversy was compounded five years later when Doueiri, by then living abroad, was arrested and interrogated upon his arrival in Lebanon for the promotion of his subsequent film, *The Insult* (2017). Doueiri was nonetheless released on the same day, and the Lebanese government would eventually submit *The Insult* to the 2017 Academy Awards, whereby it became the first Lebanese film to ever be nominated in the Best Foreign Film category.

DOVE'S LOST NECKLACE, THE (1990). See DESERT TRILOGY.

DREAMS OF A NATION. Cofounded by Columbia University Professor Hamid Dabashi and **Palestinian** filmmaker **Annemarie Jacir**, who is also its curator, this archival project is dedicated to the conservation and international distribution of Palestinian cinema. *Dreams of a Nation* was initiated by a major Palestinian **film festival**, held in New York City in 2003, that screened more than 34 features and **documentaries** over a period of four days. It has since become a traveling archive of Palestinian films available for screening at film festivals worldwide.

DREAMS OF HIND AND CAMELIA (1988). New Realist director **Mohamed Khan's Egyptian** melodrama portrays a close friendship between two complex, nonstereotypical **women** who work as domestic servants in order to earn a modicum of independence from their patriarchal families. An elliptical narrative traces the women's frequent circumstantial meetings, whether in the context of their work in the same building, their commute on the same trolley, or their presence in the same market. The wiser, apparently more worldly Camelia remains childless; it is her idea, sparked by domestic violence she experiences, that the two women leave their families to live together as independent working women. Only after Hind's thuggish boyfriend, Eid (**Ahmed Zaki**), and his brother, Anwar, rob an apartment where she is working and Camelia leaves her brother Sayed's violent home for a similarly brutish husband, Osman, does Hind agree to Camelia's plan. By now, Hind is pregnant with Eid's child; Camelia, fired for petty theft, convinces him to marry Hind. The baby is born in his absence—he's been arrested for brawling—and the women name the child Ahlam (dream) in honor of their friendship. Typical of the homosocial and, in some instances, homoerotic undercurrents of some New Realist films, the women's friendship deepens even as the two separate upon Eid's return. Following a picnic in a Cairo park several years later, Eid is jailed for illegal currency trading, and the women move back in together. They discover money buried in the yard—Eid's stash—and hitch a ride to Alexandria, where they hope to see the ocean for the first time. On the way, they are drugged, possibly raped, and dumped on the sand, yet as Ahlam has survived unscathed, the women emerge energized and thankful: at last they and "their" daughter have reached the longed-for sea. (Although the film is known in English as *Dreams of Hind and Camelia*, its Arabic title can equally well be translated as *Ahlam, Hind, and Camelia*.)

DREAMS OF THE CITY (1983). **Mohammad Malas's** first narrative feature, coscripted by **Samir Zikra**, is also considered the first auteur film to emerge from **Syria**. Set during the 1950s, it portrays life for a mother, Hayat, and her two young sons, who must abandon their small Golan Heights town

of Quneitra, near the **Israeli** border, when Hayat is widowed. The family relocates to Damascus, where they are compelled to live with Hayat's cruel and miserly father, with whom the boys will be forced to remain, nearly imprisoned, when Hayat, who increasingly has become sexually liberated through friendship with a worldly female neighbor, remarries for convenience and moves in with her new husband.

The story, typical of industry melodramas, supplies an atypical cinematic context for projecting images rarely seen internationally: Damascus, its parks, mosques, markets, popular neighborhoods, and inhabitants, and its turbulent public sphere. Yet the potential **orientalism** of this **Middle Eastern** urban landscape is also subverted by the narrative. Dib, Hayat's elder son, is positioned as the film's protagonist in a coming-of-age story in which maturation is overdetermined by a series of political events, including multiple coups d'état and the brief United Arab Republic formed between Syria and **Egypt**. Through its reflexive strategy, the film reenvisions the era counter to state-sanctioned narratives that glorify work and military heroism, from an unsentimental, disillusioning, and eerily contemporaneous perspective.

DRIDI, KARIM (1961–). Born in Tunis but living in France, Dridi is regarded as a leading proponent of *beur cinema*, although unlike the early works of the better-known **Mehdi Charef** and **Rachid Bouchareb**, his films do not treat Arab issues only but rather focus on a variety of immigrant interrelationships and experiences. His first feature, *Pigalle* (1994), exposes a grim underworld of prostitution, drug abuse, and violent crime, while his second feature, *Bye-Bye* (1995), follows two beur brothers, 14 and 25, en route from Paris to Marseille, where the younger one is enticed by drugs and the older one struggles with internalized trauma as both encounter yet another city unfriendly to immigrants. *Foul Play* (1998), Dridi's third feature, is a tragicomedy about an aspiring actor who holds hostage a group of actors attending a dinner party. His subsequent *Merry Cuba* (1999) utilizes a single handheld camera and boom-mounted microphone to document 76-year-old itinerant Cuban singer Miguel Del Morales, aka El Gallo (the Rooster), wandering cross-country. With his *Rage* (2001), shot in Paris's Chinese quarter, Dridi offers an impossible love story between two people whose seemingly ideal relationship is destroyed by cultural and familial differences. Dridi's more recent films include *Gris Blanc* (2005); *Khamsa* (2008); *The Last Flight* (2009), set in the Sahara and shot in **Morocco**; and *Chouf* (2016), a gangster film set in the drug-trafficking underworld of Marseille.

DRY SUMMER (1963). An internationally acclaimed rural drama that was awarded the Golden Bear at the 1964 Berlin **Film Festival**, *Dry Summer* depicts a conflict over land ownership in a **Turkish** village, which leads to

one villager's imprisonment and the ensuing rape of his wife. Despite rumors of actual conflict on the film's set between director **Metin Erksan** and lead actor Ulvi Doğan, the film's producer, over alterations made to the film before and after its international **exhibition**, *Dry Summer* remains celebrated for its social **realist** representation of inequality and injustice in rural Turkey and has been compared with *The Bus Passengers* (Ertem Göreç, 1961), which likewise addresses similar problems faced by residents of a metropolitan suburb.

DUPES, THE (THE DUPED) (1973). Referred to as an “intellectual melodrama” by its **Egyptian** director, **Tawfik Saleh**, this social **realist** epic, the title of which also connotes “betrayal,” was produced in **Syria** and adapted from the celebrated novella *Men in the Sun* (1962) by Ghassan Kanafani, a **Palestinian** author and political activist killed by a car bomb in **Lebanon** not long after the film's release. *The Dupes* was controversial among Palestinians for its slight but significant alteration of the novella's ending, in a film otherwise exemplary in its faithfulness to the original. In 1958, three Palestinians attempt to emigrate to **Kuwait** in search of work in the oil fields. En route to Damascus, their respective journeys intersect, and they are persuaded by a water truck driver to hide in the hot but empty tank of his vehicle so that he may smuggle them, for a fee, through **Iraq** into Kuwait. In the course of their journey from Palestine, an arabesque aesthetic structure interweaves all four characters' points of view, which represent typical generational and social-class perspectives through an image track richly layered with flashbacks, zooms, circular camera movements, and **documentary** inserts from the *Nakba*.

Even after the three men set out for Kuwait with the truck driver and the narrative becomes ostensibly more straightforward, the interpenetration of points of view continues, foregrounding and dramatizing the contradictory and disorienting **neocolonial** conditions that have brought these men to their collective predicament, as well as pointing to how the decision to emigrate may obstruct the possibility of genuine social progress. For his having chosen to portray the three passengers ultimately resisting the dire conditions of their journey—something that does not occur in Kanafani's novella—Saleh was accused of exploiting the Palestinian situation in the interests of **pan-Arabism**. By the same token, the film was banned in Syria shortly after its opening there for its allegorical critique of Syrian exploitation of the same situation. In light of this reception, Saleh later would refer to this film, sardonically, as the “good-bye kiss” of his directorial career. *The Dupes* has, however, been considered one of the most important and significant Arab films concerning Palestinians under **Israeli occupation**.

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***EARTH, THE* (1969).** Youssef Chahine's adaptation of Marxist writer 'Abd al-Rahman al-Sharqawi's 1953 novel, set in the 1930s, is an epic chronicle of life in a rural **Egyptian** village. The main plot concerns the unsuccessful attempts of the villagers to retain their access to water. Told that they can only irrigate their land a few days a month, several of the villagers are arrested for overwatering. Although the outside threat originally seems to unite the villagers, divisions resurface, and one of them is bought off by the local bey, representative of the ruling class in general. Portrayed as a narcissistic, European-featured aesthete alienated from the land beneath his feet, the aristocrat has no compulsion against destroying the life of the poor peasants, or *fellahs*. Eventually, his decision to build a road through the fields to his house leads to confiscation of several villagers' land, including that of the films' central presence, Abu Swaylim (Chahine regular Mahmoud el-Milligi). Troops are brought in to enforce the unjust law, but Abu Swaylim develops a relationship with their leader, Captain Abdullah, a sympathetic character whose class position aligns him with the villagers rather than his superiors. Nevertheless, other authorities arrive, and the film concludes as Abu Swaylim is dragged, dying, from his land, his fingers clinging to the precious, life-giving earth.

Imagery of water pervades *The Earth*, reflecting the faces of numerous characters, while the removal of dignity attached to cultivating the land is symbolized by the shaving of Abu Swaylim's moustache (a **Middle Eastern** marker of masculinity) while he is imprisoned. *The Earth* is one of relatively few Egyptian films to address rural poverty in detail. It was made under the auspices of the public sector, during the administration of **Gamal Abdel Nasser**, with its critique set at an unspecified point in the past, under the constitutional monarchy. However, Nasserist land reforms had not changed conditions substantially, and a more contemporary application advocating further socialist-oriented reforms was viewed by many in Egypt as both possible and necessary. By extension, *The Earth* has been interpreted as a plea for Arab control of the Middle East, and thus a metaphor for the loss of territory to **Israel** in the 1967 **Defeat**. (Indeed *Al-Ard*, the film's Arabic title,

was also the name of a **pan-Arabist Palestinian** organization advocating Palestinian liberation prior to the formation of the PLO.) It screened at the Cannes **Film Festival** and substantially advanced Chahine's international reputation.

EDGE OF HEAVEN, THE (2007). **Turkish** German director **Fatih Akın** followed his acclaimed *Head-On* (2004) with this international hit about an ill-fated **transnational** lesbian relationship. The plot involves a young **Turkish woman**, a **refugee** in Germany who, having escaped Turkey's repression of leftists, begins a sexual relationship with a young German woman. When the Turkish woman is extradited back to Turkey and imprisoned there, her German lover tries to free her but is killed accidentally by Turkish street children with a gun her lover has given her during a prison visit. The narrative turns on the arrival of the dead woman's mother (New German Cinema **star** Hannah Schygulla) in Turkey to retrieve her daughter's body and analyzes her decision to stay and follow through with her daughter's quest. The film won the European Parliament's LUX Prize, awarded to a European film that addresses and raises awareness about issues of concern to the European Union, such as integration and cultural diversity. *See also* GENDER AND SEXUALITY.

EGELİLER, ZERRİN (1949–). Egeliler was the primary female **star** figure of the 1970s 16-mm **Turkish** sex-film **genre**. She began her career posing for photographic novels during the mid-1970s, then did stunt work before performing in sex films starting in 1977. The years 1978–1979 marked the height of her career, during which she made 58 films.

Egeliler also starred in **Turkified** sex **comedies**, including *Charlie's Fools* (Günay Kosova, 1978), a parodic remake of the U.S. television series *Charlie's Angels* in which the female angels are transformed into male fools, and loose remakes of **Yeşilçam** films, including *Hussy* (Çetin İnanç, 1978). In 1979, Egeliler abandoned cinema to become a singer, then quit the entertainment business altogether.

EĞİLMEZ, ERTEM (1929–1989). Before entering the film industry, Istanbul-born Eğilmez earned a degree in economics and pursued entrepreneurial ventures that included the publishing of pocketbook takeoffs of Mike Hammer novels written by the prominent **Turkish** author Kemal Tahir. Eğilmez is the director of *The Hababam Class* (1975), an adaptation about a group of seasoned students that spawned the most successful **comedy** film series in Turkish history, prompting four sequels during the **Yeşilçam** period and four remakes in the **post-Yeşilçam** period. Eğilmez became a successful producer as well as a director and screenwriter of cinematic melodramas, historical

and **nationalist** adventure films, and the comedies for which he has been most celebrated. His work as a director includes the melodrama *Hussy* (1965), a loose adaptation of the *Pygmalion* story; *A Nation Is Awakening* (1966), a remake of the drama narrating the story of Turkey's independence struggle; and *Arabesk* (1988), a late Yeşilçam parody of early melodramas.

EGYPT. Egypt, probably the world's oldest continually existing state, lies at the heart of the Arab world in the northeast corner of Africa and contains approximately one-fifth of the total Arab population. Its natural geography is dominated by the Nile, a fertile strip of land surrounded largely by desert. At its delta, where the Nile River empties into the Mediterranean Sea, lies Alexandria, the country's second city, long a center of cosmopolitan, **transnational** learning and gathering. Up the river is Cairo, the capital and largest city in the Arab world and Africa.

Egypt's first encounter with cinema took place amid a wave of **colonial** enterprises in which footage of everyday life, ancient monuments, and other tourist attractions was recorded and screened to audiences of foreigners and elites. The first of these screenings was in Alexandria in 1896. Early productions were undertaken by foreigners, many of them Italians, residing in Egypt. **Mohamed Bayoumi** was the first Egyptian to work behind the camera, shooting Victor Rosito's *In the Land of Tutankhamen* (1923) before going on to become a director in his own right. Stephane Rosti directed a film produced by Aziza Amir—whose assistance may have made her the first Arab woman director—entitled *Layla* (1927), while the **Lebanese** Argentine Ibrahim Lama directed *A Kiss in the Desert* (1928). **Mohammad Karim**—one of the first Egyptians to act in films, beginning in 1918—later went on to direct *Zeinab* (1930), based on a novel by Mohamed Heikal, as well as the **musical** melodrama *The White Rose* (1933), starring **Mohamed Abdel Wahab**, and the first talkie starring **Yussuf Wahbi** and **Amina Rizq** (*Sons of Aristocrats* [1932]). Given the nature of cinema's colonial associations at the end of the 19th century, it is not surprising that early films featured **orientalist** depictions of Bedouins and desert adventures. It was also during these early days that the most substantive instances of **women's** contribution to Egyptian cinema occurred, with pioneers such as Assia Dagher, Amina Mohamed, Aziza Amir, Bahiga Hafez, and Fatma Roushdy contributing as producers, directors, and performers. (These women were the subject of the **documentary** *Women Who Loved Cinema* [Marianne Khoury, 2002]).

Egyptian film history has been integrally attached to that of its studio system. Following the foundation of **Studio Misr** in 1934 and its first production, *Wedad* (**Ahmed Badrakhan**/Fritz Kramp, 1936), Egyptian cinema came to be viewed in terms of **generic** periodization, with **comedies**, romances, **musicals**, and their combinations dominant. Typical stories are boy meets girl who is involved in an abusive relationship with a patriarchal elder,

or a young unfortunate hero battles the forces of poverty or evil or corruption—with a happy ending. The early tradition of drawing on the country's musical culture—initiated by Mohamed Abdel Wahab's contribution to *The White Rose*, and a series of other films directed by Karim, and by **Umm Kulthum's** performance in *Wedad*—continued as a staple of Egyptian cinema, with singing **stars** such as Farid al-Atrache, Mohamed Fawzi, Hoda Sultan, Sabah, **Souad Hosni**, and **Abdel Halim Hafez** prominent. The role of music in films has continued to the present day, with extended musical interludes a recognizable feature of most mainstream productions. Musical films evolved to accommodate popular singers from the 1970s, including Ahmed Adawiyya, whose song “Zahma” (Crowded) featured at the end of *Shaaban below Zero* (**Henri Barakat**, 1980); Amr Diab in *Crabs* (**Kairy Beshara**, 1990) and *Ice Cream in Glym* (Beshara, 1992); Shaaban Abdel Rahim in *Afareet el-Asfalt* (Osama Fawzy, 1994); and Saad El Soghayar in a number of films produced by the El Sobky brothers (e.g., **Abdo Mota** [Ismail Farouk, 2012]). Hind Meddab's *Electro Chaabi* (2013) and Salma El Tarzi's documentary *Underground on the Surface* (2013) focus on *mahraganat* (festival) singers, including Sadat, Wezza, and Oka & Ortega, who have also appeared in mainstream films such as *Abdo Mota* and *Al-Mahragan (The Festival)* (Hossam El Gawhary, 2014). Directly linked with the contemporary music industry, producers have released clips from such films as music videos in their own right.

Egyptian cinema quickly spread and become vastly popular throughout the Arab world, partly as a consequence of the previous popularity of its singing stars, and it was as good as written into the Egyptian star system that successful performers should be able to sing and dance as well as act. **Ismail Yasin** and **Shadia**, for example, were entertainers as much as they were performers, working in stage, film, and television productions. To this day, the parallel strength of theater must not be ignored when considering the popularity of film actors and actresses, from early stars such as Yussuf Wahbi, **Naguib El-Rihani**, and Amina Rizq to **Adel Imam** and Mohammed Sobhy, stars of contemporary comedy dramas. Integral to the star system is the fact that several early performers were characterized in cinema according to comic personas derived from the stage, most notably Ismail Yasin, Naguib El-Rihani, Zeinat Sidqi, Yousef Shaaban, Abdel Moniem Ibrahim, Abdel Salam El-Nabulsi, and, later, Abdel Moniem Madbuly, **Fouad El-Mohandis**, She-wikar, Samir Ghanim, Adel Imam, and Soheir Bably.

The so-called golden age of Egyptian cinema following the establishment of Studio Misr, quickly followed by other studios, nurtured major filmmakers such as Ahmed Badrakhan and Henri Barakat, who directed adaptations and musical melodramas, and **Fatin Abdel-Wahab**, who directed romantic comedies and musicals. By the 1950s, Egypt was producing up to 50 films a year and had nine fully equipped studios. Many of these films also targeted the

wider Arab audience, while the Egyptian industry also absorbed talent from other countries, especially Lebanon, with performers and directors of Arab origin working extensively in Egypt.

As the industry flourished, many filmmakers and critics became concerned with its seeming detachment from the political and social realities of their time. Yet even directors not known for social commitment included explicit or implicit reference in their films to colonialism, war, revolution—and class. Following the **Free Officers coup** of 1952, **Gamal Abdel Nasser's** government made a point of encouraging and becoming involved in cinematic production—and so came Egypt's second “golden age,” depicting a country that sought to fashion itself as modern, progressive, and independent. Anticolonial films such as *Mustafa Kamel* (1952) and *With God on Our Side* (1953–1955), both directed by Ahmed Badrakhan, demonstrated the potential of cinema to consolidate a popular national consciousness. The Cairo Higher Institute of Cinema was established in 1959, and in the same year Barakat directed his landmark *The Nightingale's Prayer* (aka *Call of the Curlew*), featuring Egypt's megastar **Faten Hamama**.

Nationalization of the industry in 1963 took many in the film industry, even its supporters, by surprise. Among the most notable work produced in the public sector were films by **realist** directors **Salah Abu Seif** and **Tawfik Saleh**. They focused on the plight of the ordinary citizen in films concerned with questions of poverty and class, gender, power, and corruption. The country's literary culture added depth to the stories told, and through extensive, ongoing collaborations with writers such as **Naguib Mahfouz**, Tawfik El-Hakim, and Ihsan Abdel Quddus, filmmakers could address issues specific to Egyptian audiences. During this period, some of the most critically acclaimed Egyptian films were made, notable for their style as well as technical sophistication. Exemplary is **Youssef Chahine's** *The Earth* (1969), adapted from Marxist writer 'Abd al-Rahman al-Sharqawi's 1953 novel and considered by many critics the greatest Egyptian film. However, Egyptian cinema as a whole did not suddenly become socially conscious, nor were its filmmakers necessarily committed, for example, to the country's role in **Palestine** following the 1967 **Defeat**.

The dominant voice of mainstream productions remained largely formulaic, apolitical, and populist, with comedy stars such as Fouad El-Mohandis and Shweikar reaching their peak during the 1960s and 1970s. In response to **Anwar Sadat's** era of privatization (*Infithar*), in which government subsidies for film production declined, a critique arose of the corruption and failure of the previous regime—for example, the exceptionally popular *Watch Out for Zuzu* (Hassan El-Imam, 1972), written by **Salah Jahin** and starring Souad Hosni, or, more explicitly, *The Sparrow* (Chahine, 1973), and *Karnak* (**Ali Badrakhan**, 1975). These were followed by a wave of **New Realist** films during the 1980s and early 1990s: the works of directors **Daoud Abdel**

Sayed, Khairy Beshara, Mohamed Khan, Atef El-Tayeb, Samir Seif, and Yousry Nasrallah. Literary adaptations decreased as filmmaker/writers such as Youssef Chahine and Bashir El-Dik avoided collaboration with literary giants and started to develop their own narratives that treated the corruption of individuals as well as the social system. The duality of mainstream and New Realist films was threaded together by a persistent star system, which meant that performers often worked in both frames. Hence the art-commercial boundaries of the time were blurred—a phenomenon largely applicable to the broad span of Egyptian film history, traceable back at least to *Determination* (aka *The Will*), directed by Kamal Selim in 1939 and often seen as Egypt's first realist film.

The 1990s and 2000s produced at least two additional waves of commercial cinema. The industry's links with theater and music, then with television and satellite channels (such as Rotana and Melody), and its popularized digital video form are indicative of the complex infrastructure of which cinema is now a part. The rise in television soap operas during the 1980s and 1990s opened a space in which film stars and television personalities could mix, with **Nur El-Sherif, Yousra**, and Salah El-Saadani, among others, working in both fields. Serials portraying the lives of musical and film stars such as Asmahan, Umm Kulthum, Abdel Halim Hafez, and Farid al-Atrache have been especially popular. Perhaps because of this rise in home entertainment, toward the end of the 1990s Egyptian cinema production had dwindled to only about 20 films per year. Cairo's construction boom since then has, however, included megamalls containing many multiplex theaters that screen both Egyptian and Hollywood releases. The traditional division of audiences between different **exhibition** venues in Egypt was now mirrored by the polarization between Hollywood films attended by elites and new comedies, playing in golden-age cinema houses in urban centers, canonized by the popular masses. The industry's apparent decline at the end of the 1990s was overcome in part by the popular musical comedy *Ismailia Coming and Going* (Karim Dia Eddin, 1997), which revived general audience interest. The wave of international (often **Saudi**) investment in Egyptian cinema since the 1990s has targeted largely popular (mass) audiences attracted to the comedy genre—and met with the disdain of critics. Actors such as **Mohamed El-Hinidi** and Mohamed Saad, who initially carried secondary roles, helped revive the genre, while Adel Imam remains immensely popular.

Typically, Egyptian comedy is rife with wedding brawls, mistaken identity, bodily functions, wordplay, and cross-dressing—the latter immortalized by Ismail Yasin in *Miss Hanafi* (Fatin Abdel-Wahab, 1954), Abdel Moniem Ibrahim in *Lady Sugar* (Abu El-Seoud ElEbiary, 1960), Mohamed El-Hinidi in *Me or My Aunt* (Sa'id Hamed, 2005), and Mohamed Saad in *Karkar* (Ali Ragab, 2007). Egyptian comedy is also sometimes closely related to social and political concerns. So-called new wave comedies emerged in the 2000s

in the context of Egypt's escalating social problems, in particular a generation of youth confronted with unemployment and marginalization. In *I Want My Rights* (Nader Galal, 2003), Hani Ramzy discovers a loophole in the Egyptian constitution and rallies support to sell off the fraction of national land that each citizen owns. In *The Headmaster* (Sherif Arafa, 2000), Alaa Walieddin plays a teenager who inherits a secondary school from his father and uses his freshly acquired power to overcome corruption and prevent the school from closure.

Other genres, in particular crime films (*The Island* and *The Island 2* [Sherif Arafa, 2007/2014]; *Sons of Rizk* and *Sons of Rizk 2* [Tarek El Aryan, 2015/2019]) as well as the occasional horror film (*Warda* [Hadi El Bagori, 2014]) and other thrillers (*The Blue Elephant* and *The Blue Elephant 2* [Marwan Hamed, 2012/2019]) have also become popular among younger people exposed to Hollywood's spectacle and special effects. A new generation of stars emerged, including Ahmad Ezz, Ahmed El Saqqa, Tamer Hosny, Mona Zaki, **Hend Sabri**, Nelly Karim, Hanan Turk, Donia Samir Ghanem, Ghada Abdel Razek, and Menna Shalaby, who have been frequently typecast as action heroes or in soppy romances (as exemplified by *Taymour and Shafika* [Khaled Marei, 2007] and the *Omar and Salma* trilogy [Akram Fareed, 2007/2009/2012]). Many of the films portray the personal relationships and everyday struggles of youth, as articulated, for example, in *Leisure Time* (Mohamed Mostafa, 2006), concerning a group of teenagers whose lives revolve around debates shaped by religious discourse on sex, drugs, and education. Similar issues have been addressed by comedy actors Ahmed Helmy (*1000 Congratulations* [Ahmed Nader Galal, 2019], *Black Honey* [Khaled Marei, 2010], and *Excuse My French* [Amr Salama, 2014]) and Ahmed Mekky (*H-Dabbour* [Ahmed El Guindi, 2008] and *You Fly* [El Guinndi, 2009]), who have performed in various films and television serials that have become embedded popular cultural references. Meanwhile, the digital format has also come to accommodate a so-called wave of independent films, although this, too, has produced conventions, in particular those exploring religious and sexual taboos usually prohibited from mainstream films. The Cairo International **Film Festival** was founded in 1976, while the Ismailia International Festival for Documentary and Short Films began in 1997. In 2017, the El Gouna Film Festival was established by billionaire media mogul Naguib Sawiris and his brother Sameh in their luxury resort town located on the Red Sea. It was designed to provide a platform for emerging filmmakers and, given the extensive funding provided, currently presents Egyptian filmmakers as international A-class celebrities.

As star performers, Egyptians have often been incredibly persistent, with many careers spanning more than 30 years. Adel Imam is perhaps the most obvious of these, but others have also become iconic: Abba Kamel as the tough, feisty, dominant, and articulate woman, and Hassan Hosny as the

easily corrupted and beguiling patriarch. Egypt's patriarchal society has created a male-dominated industry. During the 1980s and 1990s, **Inas al-Deghidi** was considered bold for her more complex (as opposed to merely sensational) exploration of women's sexuality. At the same time, the subject of women, or **gender** issues more broadly, has been central to the industry's narrative constructions, from the early days, when the female protagonist was positioned as an object of desire, and remained so in such notable New Realist explorations of sensitive women's issues as *Dreams of Hind and Camelia* (Khan, 1988). As stars, women performers have always been central. Women practitioners—such as editor Rashida Abdel-Salam—are also noteworthy.

The span of Egyptian cinema enables examination of social, political, economic, and cultural shifts and developments, with social issues typically more dominant than direct political critique. Certainly, aspects of the country's national identity (especially trends and fashions) have been shaped by film. **Shadi Abdel-Salam's** *The Mummy* remains exceptional in its examination of Egypt's relationship with its ancient past. Youssef Chahine's *Struggle in the Valley* (aka *Blazing Sun*) (1954) and **Hussein Kamal's** *Adrift on the Nile* (1971), however, both include ancient Egypt as a backdrop to the narrative, with ancient monuments typically functioning as silent reminders of Egypt's colossal past. *Bride of the Nile* (Fatin Abdel-Wahab, 1963), starring Loubna Abdel Aziz and **Rushdi Abaza**, employs the notion of an ancient princess emerging in present-day Egypt as a vehicle for yet another romantic comedy. The historical films of Chahine as well as of Ali Badrakhan comment mainly on religious intolerance, social hypocrisy, and political corruption. Perhaps the lack of a fully fledged genre concerned with the country's ancient past is testimony to the industry's dedication to contemporary life. Although **censorship** has been imposed during different periods of Egyptian history, corruption and the mockery of government officials, as well as drugs (ranging from hashish to heroin) and prostitution, are all recurrent features of industry productions, whereas a more conservative tone has been evident in some Saudi-sponsored films. The emergence of the so-called clean cinema during the 1990s was an attempt to produce films that would cater to audiences such as Egyptian emigrants to the Gulf states, and it has engaged audiences and critics in national debates over the moral values propagated by films, particularly those produced by the El Sobky family (producer Ahmed, director Karim), whose commercial productions have been accused of vulgarity for their gratuitous sexual content and depiction of substance abuse and thuggery. While these films are indeed formulaic to the point where narratives are poorly scripted and loosely held together, they remain popular staples of cinema (particularly as released during the Eid Al-Adha festival), provide fictionalized accounts of poverty in popular districts, and are repeatedly shown on satellite television channels and, most recently, on Netflix.

A series of films has addressed **Islamism**, including *The Terrorist* (Nader Galal, 1994) and *Sheikh Jackson* (Amro Salama, 2017), with others promoting religious tolerance between Muslims and Christians, such as *Hassan and Marcos* (Rami Imam, 2008), starring Adel Imam, and *The Preacher* (Magdy Ahmed Ali, 2017), based on the novel by the journalist Ibrahim Eissa about a religious preacher and televangelist.

EGYPTIAN STORY, AN. See ALEXANDRIA (AUTOBIOGRAPHICAL) TRILOGY/QUARTET.

EL FANI, NADIA (1960–). Born of a **Tunisian** father and a French mother, El Fani first worked as an assistant director on European productions, then in 1990 started a production company in Tunis, Z'Yeux Noirs Movies, for which she directed several short films and videos. Her first feature, *Bedwin Hacker* (2002), critically exposes Western stereotypes and clichés regarding Tunisia, **Islamic** taboos on **gender and sexuality**, and the power imbalance between France and its former **colony**. Kalt (Kalthoum), a female computer expert trained in France, hacks into foreign television channels to transmit subversive messages in Arabic via a cartoon camel. French intelligence tries to locate and silence her with the help of its computer division led by Julia, Kalt's former college chum and lover, whose efforts are finally sabotaged by another Tunisian **beur**, a young man in love with both **women**. The first Tunisian film shot on digital video, *Bedwin Hacker* is set at once in a remote desert village near the **Algerian** border and in Paris and comments on the lack of media access available to Tunisians, while challenging the rights of France and of patriarchal power in both countries to control that media. El Fani's follow-up film is *Children of Lenin* (2007), a **documentary** focusing on her father and other socialist and communist supporters who fought for social justice in postindependence Tunisia.

El Fani was in the process of completing a documentary about people who do not fast during Ramadan when the **Arab Uprisings** broke out. She went back to Tunis to film the rise of the protests and debates about secularism. This resulted in a documentary, *Laïcité Inch'Allah* (2011), that weaves together a reflection on both subjects. This film triggered such violent reaction that El Fani was unable to return to Tunisia in the ensuing years. She was sued for claiming during a television interview that she is an atheist and was threatened on social media and in a stream of published invectives, while the 2011 Islamist attack on the AfricArt cinema in Tunis to prevent the screening of the film led to the theater's closure for several years. El Fani's next documentary, *No Harm Done* (2012), codirected with Alina Isabel Perez, documents her struggle against both cancer and the violent reaction to *Laïcité Inch'Allah*.

EL-AZMA, SHERIF (1975–). A pioneer of independent film and video production, **Egyptian** El-Azma's work is mischievously deviant by contemporary art and film world standards. In 1997, as part of his film degree at the Surrey Institute of Art and Design in England, El-Azma made the short *Order in Satellite City* (1997), exploring questions of memory and Cairo's cityscape and recording the relics of the city's downtown as one layered with historical waste and dusty debris. The work captures the satellite dish as the "architectural sign of culture of the twentieth century." Footage from this film was reincorporated into two more recent projects: *Powerchord / Skateboard* (2007), a video diary that juxtaposes personal memory with landmarks in the evolution of the media, and *The Psychogeography of Loose Associations* (2008), in which, in the form of a scholarly lecture/performance, he weaves together a narrative of suspense and intrigue through reflections on the body, mapping, and communication. In his longest work, *Television Pilot for an Egyptian Air Hostess Soap Opera* (2003), El-Azma continues his interrogation of the familiar, in order to reveal inner workings and assumptions. In *Interview with a Housewife* (2001), he applies the distancing inherent in interview situations to a personal encounter, while in *Donia / Amar*, he uses a pseudodocumentary format depicting two music performers—one mainstream, the other popular—to examine questions of class and **gender** in Egypt. El-Azma was also the cameraman for *Thief* (**Mohamed Khan**, 2004), the first feature-length film in Egypt to be shot on digital video. He also directed the experimental black-and-white short *Rice City* (2010), which uses the noir **genre**, stock actors from his other films, and an absurdist plot structure to emphasize social and class stagnation in Cairo.

EL-HINIDI, MOHAMAD (1962–). At present, Hinidi is a major **comedy star** in the **Egyptian** cinema. Born in Ginza, he began his career in secondary roles, including one in *An Egyptian Story* (**Youssef Chahine**, 1982), and did not achieve his current fame until his appearance as the best friend and sidekick to singer Mohamed Fouad in *Ismailia Coming and Going* (**Karim Dia Eddine**, 1997). Fouad stars as a singer who struggles to become famous—in a typical story concerning social mobility reminiscent of the films of **Abdel Halim Hafez**. The film featured the popular song "Kamanaan," filled with catchy lyrics and innuendo. Credited with revitalizing the Egyptian film industry at a time when it was in dire need of rejuvenation, *Ismailia Coming and Going* set in motion a series of star-driven comedies in which Hinidi was to take a primary role. *An Upper Egyptian at the American University* (**Sa'id Hamed**, 1998), quickly followed with *Hamam in Amsterdam* (**Hamed**, 1999), are exemplary. In *Yana Ya Khalti (Me or My Aunt)* (**Hamed**, 2005), Hinidi shows his penchant for cross-dressing, something he also undertakes in *We Have Received the Following Information* (**Hamed**, 2001), in which he plays a quick-witted and energetic investigative journalist

who, along with his partner (Hanan Turk), exposes the use of illegal chemicals in a milk factory. Despite his progressing age, El-Hinidi frequently takes on the role of the naughty teenager—perhaps facilitated by his baby face and modest height—who is deviant and irresponsible. As time goes on, El-Hinidi has appeared in more and more television series.

EL-MOHANDIS, FOUAD (1924–2006). An Egyptian comedy star who performed on radio, stage, and screen, Cairo-born El-Mohandis began as a stage apprentice to **Naguib El-Rihani**. Articulate and eloquent—attributed by many to his father having been an Arabic professor—his humor was largely derived from situation rather than based on the slapstick (some might say vulgarity) of other comedy performers. In 1953, El-Mohandis began work with writer, director, and actor Abdel Moniem Madbuli on the radio show *An Hour for Your Heart*, before acting in a number of stage comedies, most notably *Me, Him and Her* (directed by Madbuli in 1962 and starring a young **Adel Imam**), *The Technical Secretary* (1963), and an adaptation of *My Fair Lady* (1968). El-Mohandis acted with Shweikar in these stage performances, and the two went on to become one of Egypt's most famous comedy duos, on both stage and screen. El-Mohandis was cast by **Ezzedine Zulficar** in supporting roles in *Between the Ruins* (1959) and *River of Love* (1960) before crafting his own comedy style. Following his marriage to Shweikar in 1963, the two starred together in more than 20 films, singing, dancing, and performing in multiple and varying roles, she with her curvaceous figure and he with pencil moustache, horn-rimmed glasses, and pseudoacrobatic moves. In *Amorous Chase* (Nagdy Hafez, 1968), he plays the role of a pilot who fancies himself as a Casanova and chases airline hostesses from different countries until Shweikar proves to him that “Egyptian is best.” El-Mohandis had a penchant for parodying Hollywood, most notably in *The Most Dangerous Man in the World* (**Niazi Mustafa**, 1967), in which he stars as the hilarious Mr. X, with black outfit and cowboy hat, in a satire on the prototypical American villain.

EL-RIHANI, NAGUIB (1889–1949). Born in Cairo, a Coptic Christian with **Iraqi** roots, El-Rihani established himself as a comic on the **Egyptian** stage, appearing in **musical comedy** revues long before he entered the cinema. Most famously, he portrayed a lecherous village chief called Kish-Kish Bey—first on the stage and on radio, later in film in *His Excellency Kish-Kish Bey* (Stephane Rosti, 1931). El-Rihani's gift for verbal mimicry and dexterity characterized his appearances in the cinema, a notable early example being his role as a lowly deliveryman who is mistaken for an extremely wealthy visiting prince in *Everything Is Fine* (**Niazi Mustafa**, 1936). His last role is as a schoolteacher, Hamam, in *Flirtation of Girls* (**Anwar Wagdi**,

1949), in which he is hired to teach Arabic lessons to the flunking daughter (**Layla Murad**) of a pasha, again offering excellent opportunities for word-play, metaphor, and double entendre. The film ends with a close-up of El-Rihani (who has just seen the wisdom of relinquishing his love for the pasha's daughter to a younger suitor, closer to her in class position) that has come to function as a cinematic goodbye: he died of typhoid in May 1949, several months before the film was released.

EL-SHEIKH, KAMAL (1919–2004). A master of thriller and suspense, El-Sheikh is viewed as the **Egyptian** “Hitchcock.” His black-and-white films are most known for their focus on crime and the deviant tendencies of his characters, accentuated by his use of low-key lighting. El-Sheikh first trained as an editor for **Studio Misr** and over the subsequent 10 years developed a reputation and style that was sought out by numerous directors, as he edited films for **Niazi Mustafa**, **Kamal Selim**, **Ahmed Badrakhan**, and **Anwar Wagdi**, among others. His directorial debut, a psychological drama entitled *House Number 13* (1952), demonstrated the mastery of film language he had achieved through his editing experience. His ability to create and build suspense was also evident in *Life or Death* (1954), a race against time to prevent a young girl from giving her father the wrong dose of medicine.

In El-Sheikh's *Lady of the Palace* (1958) and *The Last Night* (1963), we witness the oppression of female characters (both **Faten Hamama**) who are psychologically tormented by the men with whom they are living. Both films are set in the affluent houses of the upper bourgeoisie, exposing their moral decadence, as reflected in the oppressive architecture and interiors. Following the 1967 **Defeat**, El-Sheikh became increasingly critical of **Gamal Abdel Nasser's** regime, and his films bore more political comment, shifting from an emphasis on psychological torment to the more menacing institutionalized forms of oppression carried out by greedy profiteers. He filmed some of Egypt's classic novels, most notably the **Naguib Mahfouz** adaptations *Miramar* (1969) and *The Thief and the Dogs* (1962), a sympathetic depiction of a thief-turned-fugitive (Shukri Sarhan) and the “tart with the heart” (**Shadia**) who takes him in. In his political thriller *At Whom Do We Shoot?* (1975), El-Sheikh looks at the corruption of a construction company owner who attempts to cover up the use of faulty materials by holding an innocent engineer responsible. The film comments on the general corruption of both state and private institutions that developed under Nasser.

EL-SHERIF, NUR (1946–2015). An **Egyptian** actor whose career spanned more than 50 years, El-Sherif graduated from the Higher Theatre Institute in 1967 and acted that year in his first film, the **Naguib Mahfouz** adaptation *Palace of Desire* (Hassan El-Imam). In one of his earliest roles, he **starred** in

My Wife and the Dog (Said Marzuq, 1971)—a surreal story about a group of men who work in a lighthouse, where El-Sherif's character fantasizes about sex. He also starred in several **New Realist** films, including *Sun Stroke* (**Mohamed Khan**, 1978), *The Bus Driver* (**Atef El-Tayeb**, 1983), *A Hot Night* (El-Tayeb, 1996), and *Blood on the Pavement* (El-Tayeb, 1992). El-Sherif played **Youssef Chahine**'s alter-ego in *An Egyptian Story* (1982), and the Spanish poet Ibn Rushd in *Destiny* (Chahine, 1997). In *Streets of Fire* (Samir Seif, 1984), set during the 1940s British occupation, El-Sherif stars as a young conscript posted in a street that houses a famous bordello. Initially outraged, he discovers that his love interest is a prostitute. Following a brawl in which he hits an English soldier, he is dismissed from service, but eventually deposes the pimp and takes over the bordello himself. Such moral polarization has been captured in other El-Sherif films. In *The Shame* (Ali Abdel-Khaliq, 1982), he plays a brother who forfeits an education in order to work with his father, in turn bearing the ethical burden of his brothers' drug dealing following their father's death.

Between 1972 and 2006, El-Sherif was married to actress Boussi, and together they performed in several films, including *My Love Forever?* (**Hussein Kamal**, 1980), an adaptation of the gushy romance *The Love Story*, in which a man conceals from his beloved wife that she has a terminal illness, taking her to London so that they may spend their last days together there. An outspoken supporter of the **Palestinian** cause, El-Sherif starred as Palestinian cartoonist Naji al-Ali (El-Tayeb, 1991). During the 2000s, he featured in television series, including *El-Hajj Metwally*, in which he plays a traditional man with several wives, and *I Won't Lead My Father's Life*, as a patriarch.

EL-TAYEB, ATEF (1947–1995). A graduate of the Cairo Higher Cinema Institute in 1970, Atef El-Tayeb began his career as assistant director to **Shadi Abdel-Salam** and **Youssef Chahine**, among others, before becoming one of the main directors associated with **New Realism**. In his early films, El-Tayeb focused on social problems faced by **Egyptians** during the 1980s. *The Bus Driver* (1983), one of the earliest and best known of the New Realist films, written by **Mohamed Khan** and Bashir El-Dik, is the story of the protagonist's (**Nur El-Sherif**) struggle to save his father's workshop, which risks expropriation. Based on a story by **Naguib Mahfouz**, *Love on the Pyramid's Plateau* (1986) looks at the financial burdens facing a young couple—in particular the difficulty of obtaining a work permit in the oil-rich Gulf states and finding suitable and affordable housing. In his later films, El-Tayeb continued to portray characters who are confronted with financial ruin. His heroes represent the virtues of the poor who stick together in times of hardship and are easily contrasted with greedy businessmen, materialistic family members, or gangster officials—all familiar products of the country's economic profile at the time (and, arguably, thereafter).

El-Tayeb's films often feature sensational violence and action, tied to scathing social commentary. Both *The Prison Cell* (1983) and *The Execution Squad* (1989) contain scantily clad women—armed and dangerous—who are compelled to take the law into their own hands. Thus, El-Tayeb portrayed the dramatic extremity of characters who face relentless forces of power and corruption, while also satisfying the demands of a mass audience. In *Blood on the Pavement* (1992), the elder son of a courthouse clerk returns from abroad to find that his brother is a drug dealer and his sister a prostitute, while his father pretends ignorance. As the protagonist tries to set them straight, the situation gets out of hand, his sister being brutally mutilated by a client and his brother becoming heavily in debt to his boss. In turn, *A Hot Night* (1996) is reminiscent of *The Bus Driver*, as a taxi driver (again, El-Sherif) and a prostitute (Libliba) frantically search the city for money. El-Tayeb also made a film about the life of a **Palestinian** cartoonist, the titular *Nagui El Ali* (1991).

EMIRATES FILM COMPETITION. Founded in 2001 by Ali Al-Jabri, **Nawaf Al Janahi**, and Masoud Amralla Al-Ali, the Emirates Film Competition (EFC) provided a venue for films by Gulf Cooperation Council (GCC) citizens as well as migrant workers living in the GCC. It offered awards in student and nonstudent categories for short **documentary**, narrative, and experimental films. Along with the Gulf **Film Festival**, the EFC launched the careers of many young filmmakers in the Gulf, including Emirati filmmakers Majid Abdulrazak, Majid Al-Ansari, Mansoor Alyabhouni Al Dha-heri, **Nujoom Alghanem**, Nawaf Al Janahi, Maher Al Khaja, Nayla Al-Khaja, Saeed Saleen Al-Murry, **Ali F. Mostafa**, and Ahmed Zain. Post-screening discussions were generally conducted in Arabic, distinguishing the EFC from the Dubai International Film Festival and the Abu Dhabi Film Festival (ADFF), which catered more toward international journalists and producers than to aspiring filmmakers in the region. The EFC was also remarkable for its inclusion of films made by immigrants to the region, including *A Sketch of a Life in the UAE—Saif and Minako* (Shoko Okurano, 2010), about an Emirati man and his Japanese wife; *The Journey* (Hanna Makki, 2012), about Ethiopian and Indian migrant workers in the **United Arab Emirates** (UAE); *My Pink Room* (Vachan Sharma, 2013), a collaboration with Meqdad Al-Kout, about Syrian **refugees**; and Ayaz Kamalov's *No More, the Return* (2014), about Emiratis' relationship to history and the monumental palace and fortress Qasr al-Hosn, in relation to which they may feel acknowledged as important parts of a national community. The EFC also hosted workshops and screenings, including with local universities. It was canceled in 2014 along with the ADFF, into which it had been absorbed, reducing film culture in the UAE to venues that program **world cinema**, such

as Cinema Space in Abu Dhabi and Cinema Akil in Dubai, and, less encouragingly due to their exclusionary parameters, contemporary Arab film series, largely programmed by and for Western expatriates.

ENOUGH! (BARAKAT!) (2006). Born in **Algeria** in 1950, **Djamila Sah-raoui** has lived in France since 1975. She is a documentarian, many of whose films explore conditions in Algeria during the decade of civil war that began in the 1990s. *Enough!*, her first feature, marks an attempt to continue her exploration of the period through the different kind of truth offered by narrative. Adopting the **realism** of her prior **documentaries**, it chronicles the plight of Amel, an emergency physician living and working in a small-town hospital during the outbreak of the civil war. Upon returning home after an emergency trip to the hospital, Amel finds her journalist husband missing. Inferring that he was abducted by **Islamists**, Amel seeks help from the authorities but is snubbed. She decides to take matters into her own hands and begins searching the war-torn foothills, accompanied by Khadidja, a nurse and veteran of the Algerian anticolonial struggle. The **women** eventually approach a militant hideout, but Amel's husband is nowhere to be found. Captured, they are allowed to escape by the group's leader, a former independence fighter who recognizes Khadidja as one who had treated his wounds during the war of liberation. The women ultimately find refuge with an old man who assists them in their return home. (*Barakat* is also the name of an Algerian women's activist group.)

ENTAZAMI, EZZATOLLAH (1924–2018). Born in Tehran, Entazami is one of the most prominent actors in **Iranian** cinema, having worked with numerous influential Iranian directors. After training in Germany, he started his career as a stage actor, then experienced his cinematic breakthrough with a tour-de-force performance as Mash'd Hassan, the protagonist of *The Cow* (**Dariush Mehrjui**, 1969). Entezami would appear in seven more films directed by Mehrjui, and also appeared regularly in the films of **Ali Hatami**. Unlike many Iranian character actors in commercial cinema during the Pahlavi monarchy, Ezzatollah (like his contemporary **Ali Nassirian**, who had also found fame with *The Cow*) continued to perform in films made after the 1979 **Iranian Revolution**. In **Mohsen Makhmalbaf's** *Once Upon a Time the Cinema* (1992), Entezami plays the Qajar Shah, who rejects cinema, in a film that also functions as Makhmalbaf's personal perspective on Iranian cinema history; in one scene, Ezzatollah, as Nasir al-din Shah, watches his own performance in *The Cow*. Between 2009 and 2018, he appeared in only three films: *Motherland* (2009), *Love at 40* (2010), and *The Maritime Silk Road* (2011).

ENTREPRISE NATIONALE DE DISTRIBUTION ET D'EXPLOITATION CINÉMATOGRAPHIQUES (ENADEC) / NATIONAL COMPANY FOR CINEMATIC DISTRIBUTION AND EXHIBITION; ENTREPRISE NATIONALE DE PRODUCTION CINÉMATOGRAPHIQUE (ENAPROC) / NATIONAL COMPANY FOR CINEMATIC PRODUCTION. The organization and administration of Algeria's state-run cinema was revised in 1984, when the **Office National pour le Commerce et l'Industrie Cinématographiques** was split into two separate organizations: ENAPROC, responsible for production, and ENADEC, responsible for distribution and **exhibition**. November 1987 saw further reorganization, as the **Centre Algérien pour l'Art et l'Industrie Cinématographiques** replaced both ENAPROC and ENADEC.

ERAKALIN, ÜLKÜ (1934–2016). One of **Yeşilçam's** “fast guns,” Turkish filmmaker Erakalın quit his conservatory studies to try his luck at journalism before starting out as an assistant director in 1959. Beginning in 1961, he directed more than 150 films in a 25-year career, while also working as a singer and performer in his later years. His films are representative of an array of **genres**, including sex films such as *Yeşilçam Street* (1977), a **comedy** that introduces the adventures of two villagers hoping to become movie **stars**, and *Forbidden Fruit* (1965). Unlike other Turkish filmmakers who would deny their involvement in the sex film industry, Erakalın has referred to these films, in which “actors [are] performing reality, real subjects, and realities as such,” as means of survival for people in the film industry who were not only acting out, but also experiencing, various difficulties.

ERKSAN, METİN (1929–2012). Born in Çanakkale, **Turkey**, Erksan is an art history graduate who began his career as a film critic and screenwriter before directing his first film, *The Dark World*, in 1952. The representation of the poverty and barren landscape of the Anatolian steppes in this semifictional **documentary** about a blind folk singer prompted **ensorship** of some scenes. Erksan nonetheless continued making films in this vein. His *Dry Summer* (1963), a rural drama in the social **realist** tradition, won best film at the Cannes **Film Festival**. In the context of the “**true**” **national cinema debates** in Turkey, where he was associated with the perspective of **Halit Refiğ**, Erksan explored a homegrown, two-dimensional visual narrative vocabulary, most famously in his *A Time to Love* (1965), which explored the Sufi theme of falling in love with the image of the beloved. During the 1970s, Erksan directed popular melodramas and **comedies**, including a remake of *The Exorcist* (William Friedkin, 1973) titled *The Devil* (1974), and an adaptation of Shakespeare's *Hamlet* with a female lead, *The Angel of Vengeance: Female Hamlet* (1976).

ERMAN, HÜRREM (1913–2003). After studying law and literature, Erman opened a theater in 1932. He founded his own production company in 1946, as **Yeşilçam** began to emerge, and started working with **Lütfi Ö. Akad**. He produced more than 70 films, including Akad's migration trilogy and **Atıf Yılmaz's** *Mad Yusuf* (1975), a “biter-bit” **comedy** in which the people, compelled by a leader, rebel against an evil landlord. Several of Erman's films were box-office hits that have come to be considered masterpieces of **Turkish** cinema, not least for having served to raise the international profile of Yeşilçam cinema through export and coproduction activities, including Akad's migration trilogy, **Halit Refiğ's** Turkish–German drama *I Lost My Heart to a Turk* (1969), and his Turkish–**Iranian** coproduced adventure film *The Nameless Night* (1970).

ERTUĞRUL, MUHSİN (1892–1979). Istanbul-born Ertuğrul is known as the “single man” of early **Turkish** cinema. He was primarily a theatrical director and actor for whom filmmaking was a secondary, lucrative occupation. After performing in plays throughout Turkey, he sought work in foreign cities such as Paris, Berlin, and Moscow in order to develop his craft. It was in Berlin that he became involved in cinema, directing three films in German between 1919 and 1920 and two films in the Soviet Union in 1925. Ertuğrul was an avid supporter of Western theater and of the Westernization of Turkish performing arts. He directed some of the first **nationalist** epics narrating the Turkish War of Independence. Although he was responsible for the earliest sound and color films in Turkey (and for directing the country's first movie **star**, **Cahide Sonku**, in her first cinematic roles), his later films are marked by silent film aesthetics. These include *A Nation Is Awakening* (1932), the dramatization of Turkey's independence struggle; *Aysel* (1934), a melodrama based on a Selma Lagerlöf story; and *Carpet-Weaving Girl* (1953), his last—but Turkey's first color—film, a melodrama about a beautiful young woman who moves from her rural home to a big city.

ESTHER (1986). A formidable example of cinema that foregrounds the medium by drawing attention to technique, **Amos Gitai's** aesthetically challenging adaptation of the biblical story of Esther was the director's first feature. Coproduced by British, Austrian, and Dutch television just prior to the onset of the First **Intifada**, *Esther* was filmed largely in the ruins of Wadi Salib, the former **Palestinian** section of Haifa subsequently repopulated by Mizrahi immigrants from **Morocco**. Scenes generally comprised of only one, extended take and shot with deliberate camera movements through the ruins help construct a historically layered mise-en-scène against which reflexive

performances by important actors such as **Mohammed Bakri** (Mordecai the Jew) and **Juliano Mer** (Haman the Persian) serve to foreground the contradictions of **Zionism**.

EXAM (2006). Ömer Faruk Sorak's contemporary youth film is an action-adventure that centers on the national university entrance examination in **Turkey**. Recalling the **nationalist** politics of and around *Valley of the Wolves: Iraq* (Serdar Akar, 2006), *Exam* stars Hollywood favorite Jean-Claude Van Damme, an indication of popular Turkish cinema's growing global presence and the **transnational** nature of much contemporary **Middle Eastern** filmmaking. Along with remakes of *The Hababam Class* (**Ertem Eğilmez**, 1975), *Exam* is one of several school or youth **comedies** that was financially successful, apparently due to its formulaic plot structure and scenes of female nudity.

EXHIBITION. Cinema throughout much of the world is not vertically integrated, as it is in the United States, where producers wield considerable influence over film distribution and exhibition. A more typical pattern, in the **Middle East** and elsewhere, entails a contradictory relationship between local producers, a historically Western-controlled or influenced distribution system, and exhibitors whose economic interests are more in line with the latter than the former. No national cinema in the region, not even the relatively large **Egyptian** industry, can come close to providing sufficient films to fill theaters year round. However, a film typically requires surplus financial returns both domestically and through export in order to make a profit—something that a large number of Egyptian studio films, distributed and exhibited throughout the Arab world, have historically been able to achieve. Hollywood cinema, on the other hand, has not typically required foreign sales to be profitable, and thus U.S. producers have been able to make films with high production values readily available at low cost to overseas audiences, at the expense of local industries, including the Egyptian. A second problem for the domestic exhibition of Middle Eastern cinema is the chronic lack of theaters throughout the region—and their centralization in just a few cities.

In Egypt—where theaters have traditionally been divided into three categories reflected in the admission cost, with the lowest “third,” or *terzo*, category showing older films to a mostly male, working-class audience who may come and go at any time—there have never been more than 360 functioning theaters, and more than half of the total are in the two urban centers of Cairo and Alexandria. The number of theaters in the country declined precipitously from a peak in the early 1950s to a low point in the early 1990s. Since then, an increase has occurred in both the numbers and standards of

theaters, with some new, first-class venues built in shopping malls—leading to the production of so-called shopping mall films aimed at that audience and screening mostly Hollywood films, many of them made for export. Zawya, opened in 2014 as the first art-house cinema in downtown Cairo and providing with its modest screening auditorium a venue for independent filmmakers as well as international auteur cinema, in 2018 became a multiplex chain that primarily screens **world cinema** fare. The smaller Cimatheque, established in 2010, which in addition to an intimate screening room also houses an archive and 8-mm editing equipment, offers film audiences more genuinely alternative options and probably for this reason has occasionally been subjected to closure by the Egyptian government and faces ongoing financial difficulties. (At this writing, it is in fact in danger of permanent closure.)

In **Iran**, a considerable number of theaters were destroyed during the **Iranian Revolution** of 1979, and despite occasional efforts to replace them, they remain far too few in number. Under the **Islamic Republic**, theaters have been ranked, and screening permits determine which films can play where. Domestic industry **genre** films, especially **comedies**, are in the ascendant, many of them aimed at audiences under the approximate age of 25 and often exhibited in similar mall settings. As in other parts of the Middle East, new multiplex venues have opened in the big cities. In Tehran, the Kourush cineplex is the country's biggest, with its 14 screens named after now-defunct cinemas once to be found on the city's Lalezar street; the Mellat Gallery and cineplex includes four screens as part of a cultural center; and the downtown Charsou cineplex has five screens. The multiscreen Azadi cinema is located at the site of the original cinema of that name, originally opened in 1969; some free-standing cinemas survive, including the Farhang. The Iran Cinema Museum, occupying an old Qajar mansion, houses two screening rooms. In **Lebanon**, too, numerous theaters were destroyed during the **Lebanese Civil War**. Although filmgoers often managed to take refuge from the violence during afternoon matinees—a traumatic experience that has featured nostalgically in postwar Lebanese films—Western and Egyptian commercial fare has continued to dominate Lebanese screens, as again an increasing array of multiplexes have come to compete with and largely displace the older theaters.

The **Turkish** experience illustrates fairly typical fluctuations in the numbers and nature of exhibition venues. The first public screenings in Turkey date to 1896—screenings began early throughout the region, with Lumière operators shooting footage and projecting it and other material shortly thereafter—with the first film theater opened by **Sigmund Weinberg** in 1908. Approximately 30 film theaters existed by 1923, rising to 130 in 1939, to 600 in 1957, and reaching an all-time high during the early 1970s with approximately 2,400 in 1972, including open-air theaters. With the decline of the **Yeşilçam** industry, however, theater numbers in Turkey fell; in 1980, 941

theaters existed, and by 1990 as few as 354 remained. But, by 2007, after the spread of both national and international theater chains and multiplexes, the number of theaters and multiplexes grew to 411, housing a total of 1,299 screens. As of 2018, this figure rose to 2,858 screens with a capacity of 342,813 seats. The Turkish state originally was not interested in opening *cinémathèques*; the only existing places that might have served such functions were the screening theaters established by the **Republican** People's Party at the People's Houses, which were founded to promote Republican culture and were later closed under the Democratic Party government. This situation continued until the mid-1960s, when the first local *cinémathèque* and film archive were established. Since 2000, there has been a rejuvenation of cinemas in Turkey due to the involvement of theater chains, the majority of which are owned by international corporations. Despite the vertical integration of these chains with production and distribution companies, and despite the low (0.8) average per-person ticket sales rate in Turkey, since 2010 domestic films have surpassed Hollywood films at the box office.

Although cinemas existed in **Palestine** prior to 1948, exhibition of films only reemerged in the **Occupied Palestinian Territories** during the late 1990s due to political and economic hardships and remains inadequate and uneven. Film screenings cater mostly to an elite, urban audience in newly founded *cinémathèques* or cultural centers, although a “mobile cinema” exists for rural and **refugee** camp populations via the **Cinema Production and Distribution Center**. Mobile films were much earlier a feature of **colonial** and then state-administered cinemas in the **Maghreb**. At the time of independence, there were about 450 cinemas in **Algeria**, two-thirds of which were equipped for projecting 35-mm films and the rest for 16-mm films; 95 cinemas in **Tunisia**; and about 110 in **Morocco**. Going to the movies had been the most widely available leisure activity for urban Europeans living in the colonies, but some cinemas also drew local audiences, and cinemagoing remained a popular activity in the newly independent states. There were 242 cinemas in Morocco in 1982, the heyday of film exhibition in a country that then showed almost exclusively international entertainment genre films. As film distribution was run from France, French and Hollywood films dubbed into French were shipped across the Mediterranean to be circulated in the three countries of the Maghreb, competing with popular Egyptian and Indian films (known as “Hindu” films). The advent of television, combined with structural-adjustment plans imposed in the 1980s and 1990s by the International Monetary Fund and the World Bank across the continent, put an end to any ambitious cultural policies that these countries might have developed, leading to a reduction in national investment in film exhibition. This lack of political commitment led, in turn, to the collapse of film exhibition; many cinemas passed into private hands and were often converted to other uses. In spite of a program aimed at refurbishing cinemas in the 2000s, very few

cinemas have regular film screenings in Algeria today, following the dramatic decline in exhibition venues, along with production, during violence around the turn of the 21st century.

Film exhibition in Morocco and Tunisia is an exclusively urban phenomenon split between multiplexes that thrive on Hollywood genre films and one-screen cinemas showing mostly national productions. There are about 60 screens left in Morocco, including multiplexes—in Casablanca, Marrakech, Tangier, and Fez—which have helped to stem audience attrition and now represent over 55 percent of admissions. Although domestic production accounts for about 30 percent of admissions, the addition of multiplexes has also transformed the socioeconomic backgrounds of audiences: in 2019, a weekend ticket for the Megarama in Casablanca cost 65 MDH (about six and one half dollars), beyond the means of most Moroccans. The number of local cinemas in Tunisia has gone up from 12 to 18 one-screen cinemas in the late 2010s, most of them in downtown Tunis. There are also two new multiplexes in suburban malls in Tunis and one in Sousse that opened in the fall of 2019. In addition, the Cité de la Culture, a vast complex, home to the Centre National du Cinéma et de l'Image (CNCI) that opened in 2018, has provided three more screens with high-quality sound and image equipment. One of these screens is devoted to the dense program of the new Tunisian Cinémathèque that opened in 2018, while another operates like a commercial cinema but shows mostly Tunisian films. The third screen is used for a wide range of screenings and other live shows. The revival of Tunisian films, which now account for 60–75 percent of admissions in small one-screen cinemas, has also led to the sporadic use of other venues (town halls, cultural centers) for public screenings in remote areas as a means of providing local audiences with access to national films.

Throughout the Middle East, many cinemas have closed in the face of competition with the (pirated) video/DVD market and expanding satellite services, and people typically experience films in three major ways in addition to attending traditional theaters: at home on television, in specialized *cinémathèques*, and, in some instances, at any number of **film festivals** of varying size and scope that have recently developed. *Cinémathèques* are often characteristic of film exhibition in the early stages of filmmaking where industries are not present. In **Kuwait**, for example, filmmakers, including **Khalid Al Siddiq**, established the Kuwait Cinema Club, the first of its kind in the Gulf, prior to the opening of cinemas, again the first in the region, in 1958. In the **United Arab Emirates**, as documented by Emirati photographer Ammar Al Attar, film exhibition began in 1972 with the establishment of the Plaza Cinema in Bur Dhabī. During the 1970s, several additional cinemas opened throughout the Emirates that screened international fare for largely elite and, eventually, popular migrant-worker audiences; these historical alternatives to the later development of shopping mall cine-

mas have all since closed and been demolished. Specialized and home viewing has been especially common in **Saudi Arabia**—where cinema was banned until very recently, when the showing of *Black Panther* (Ryan Cogler, 2018) to a select audience took place in Riyadh in tandem with the announcement of plans to open at least 40 screens in urban centers over the next five years—and in war-torn **Iraq**, where public venues are all but decimated. In remote rural areas throughout the region, home viewing is the only realistic option. In the 21st century, several **documentaries** exploring film exhibition in various parts of the Middle East, or its lack, have been made. They include *Scents of Shadows* (Hafiz Ali Abdulla, 2009), regarding exhibition in Qatar; *Talking About Trees* (Suhaib Gasmelbari, 2019), regarding attempts to reopen a cinema in **Sudan**, where film exhibition has been extinguished; and *Gaza 36mm* (Khalil Al-Mozian, 2012), an ironic documentary coproduced by **Arab and Tarzan Nasser** about the history of cinema theaters in Gaza.

EXILE AND DIASPORA. A significant proportion of **Middle Eastern** films are produced outside the region and directed by filmmakers living and working in Europe and North America, either by choice—as immigrants, children of immigrants who remain abroad, and temporary residents in search of cultural opportunity—or of necessity—as **refugees** of war, occupation, and political persecution. The conditions of exile (involving the latter instances) and diaspora (involving the offspring of immigrants and exiles) are partially effects of **colonialism** and, in the postcolonial era, **transnationalism**, which have, in turn, become common topics and contexts of exilic and diasporic films. The aesthetic effects of such conditions, their experience and understanding, have been lent the descriptive term *accented*, following Hamid Naficy's scholarly writings on exilic and diasporic cinema. Such effects are characterized as a tendency toward cultural hybridity that plays out, consciously or not, in spatiotemporal dislocation, often involving the overlap of past and present; narrative disruption or ambiguity, sometimes in the context of stymied border crossings; and perceptual uncertainty, perspectival ambivalence, and the incorporation of other media. The result is frequently the undercutting of received versions of history, language, subjectivity, and community.

Of all the “accented” cinemas, the **Palestinian** is perhaps the only one that is fundamentally exilic. Having begun as **Palestinian Revolution Cinema** in **Jordan** and **Lebanon**, it has continued as an internally exilic, politically displaced practice within **Israel** and the **Occupied Palestinian Territories (OPTs)**, and its diasporic practices in North America and Europe are largely a legacy of exile. The exceptional and longstanding character of Palestinian exile and diaspora, marked especially by unsettled peace negotiations, has overdetermined its cinematic output in favor of films that focus on the *Nak-*

ba, Israeli Occupation, and Intifadas. This is as true of films directed by first-generation diasporic Palestinians such as **Annemarie Jacir**, **Mai Masri**, and Helga Tawil-Souri (*Not Going There, Don't Belong Here* [2002]) in the United States; **Basma Alsharif** in the United States and **Egypt**; Lina Makboul (*Leila Khaled: Hijacker* [2006]) in Sweden; and **Mona Hatoum** in the United Kingdom, as it is, not surprisingly, of films directed by exilic Palestinians such as **Kamal Aljafari** (*The Roof* [2006]) in Germany, **Norma Marcos** and Fouad Elkoury (*Quiet Days in Palestine* [1998]) in France, Sobhi al-Zobaidi (*Looking Awry / Hawal* [2005]) in Canada, Larissa **Sansour** in the United Kingdom, and **Elia Suleiman** in the United Kingdom and the United States and by Palestinians living in Israel and the OPTs (**Hany Abu-Assad**, **Michel Khleifi**, **Rashid Masharawi**). These films relate Palestinian national-political concerns variously to the experience and psychology of exile and diaspora, exploring issues of memory, desire and nostalgia, travel, cultural communication, and identity. (Exceptional to this general tendency are the commercial films directed by **Izidore Musallam** being marketed for distribution to the Gulf states, including **Saudi Arabia** and the **United Arab Emirates**.)

Middle Eastern films directed by non-Palestinian filmmakers have also been concerned with Palestinian exile and diaspora, including works by Qais al-Zubeidi, **Abdullatif Abdul-Hamid**, **Mohammad Malas**, **Nabil Maleh**, and **Tawfik Saleh** in **Syria**; **Ra'anan Alexandrowicz** in **Israel**; **Borhane Alouié** and Nigol Bezjian (*Roads Full of Apricots*, 2001) in **Lebanon**; **Farrouk Beloufa** in **Algeria**; **Ridha Behi** in **Tunisia**; **Youssef Chahine** in **Egypt**; Javad Ardakani (*Canary* [2002]) in **Iran**; and *keur* director **Malik Chibane** in **France**. In some of these films, portrayals of Palestinians are abstracted to allegorize political struggles elsewhere.

The obverse of Palestine's cinema of exile may be *keur* cinema, a fundamentally diasporic practice by directors born in France and Belgium of **Maghrebi** immigrants, which has also opened to exilic filmmakers, such as Algeria's **Merzak Allouache**, born and sometimes still partially resident in the Maghreb. Its concerns have traditionally been the conditions faced by the North African immigrant and minority community in Francophone Europe and, sometimes, their families and friends in the Maghreb, with particular emphasis on the problematics of cultural assimilation, social marginality, racial discrimination, and the class consciousness of immigrant and minority communities. However, more recent iterations of this cinema, many the work of second-generation immigrants born in Europe, have to some degree witnessed a lessening in its distinctiveness from French national cinema, as many directors, rejecting what they see as a delimiting label, have begun to work in other kinds of cinema, including popular **genre** films, that eschew the aesthetics, themes, and locations commonly associated with the form.

Turkish filmmaking abroad, an effect of immigration, is located primarily in Germany, where prominent directors are **Fatih Akın** and Thomas Arslan. Also of note is the work of **Ferzan Özpetek**, an Italian resident by choice; Kutluğ Ataman, who lives in various countries including Britain and Spain; and the Turkish French director Deniz Gamze Ergüven, whose *Mustang* (2015) was France's nomination for the Best Foreign Language Film at the 88th Academy Awards. Their work has been especially concerned, often via cinematic explorations of **gender and sexuality** in Turkish and European cultures, with the problematization of Turkishness through un/belonging, reversals of migration between home and host nations, and the stresses of diaspora. The much earlier Turkish industry film *The Return* (**Türkan Şoray**, 1972), like a number of other Turkish productions revolving around migration, examines the discriminatory treatment dealt Turkish guest workers in Germany. Following the **Yeşilçam** years, an influx of films occurred dealing with identity issues, transnationalism, and diaspora, directed by domestic or migrant filmmakers, some of them **Kurdish**, often in collaborative coproductions with European filmmakers, such as *Min Dît: The Children of Diyarbakır* (2009), written and directed by German-based Kurdish filmmaker Mirza Bezar and coproduced by Fatih Akın.

An Israeli diasporic filmmaking presence has been marked by Jewish North American directors who, having lived in or made *aliyah* to Israel (a religious pilgrimage meaning “ascent” and connoting the acquisition of citizenship), left the country subsequently for political reasons and made films expressing their concerns. Examples include Cynthia Madansky (*Still Life* [2004], about house demolitions in the OPTs) and Elle Flanders (*Zero Degrees of Separation* [2005], about Israeli–Palestinian gay and lesbian love relations). Israeli exile cinema is best represented by the European coproductions of **Amos Gitai**, while the exilic–diasporic character of **Iraqi** Mizrahim in Israel and the United States is exposed in the **documentary** *Forget Baghdad: Jews and Arabs—the Iraqi Connection* (2002), directed by diasporic Iraqi Samir and featuring **Ella Shohat**.

In Iran, some filmmakers, notably **Sohrab Shahid Saless**, fled the shah's regime, and many more left at the start or in the aftermath of the **Iranian Revolution** of 1979. Several prerevolutionary directors and actors, including stars like **Behrooz Vossoughi**, **Mohammad Ali-Fardin**, **Naser Malek Motiei**, **Forouzan**, and **Googoosh** were denied the ability to work in the cinema any longer. The largest number of these became part of the Iranian community in exile in the United States, and in the early years of the Iranian film renaissance of the 1990s, they engaged in a fierce debate over the validity of **exhibiting** these films there—on the grounds that such activity legitimated the **Islamic** government. Many filmmakers in this diaspora have spent the majority of their lives abroad and do not exclusively dedicate their films to Iran-related matters. Ali Samadi Ahadi, for example, who fled the country

for Germany as a teenager during the **Iran–Iraq War** to avoid being recruited into the army, has directed a **comedy**, *Salami Aleikum* (2009), revolving around an Iranian family from Cologne that travels into the the former East Germany, thus experiencing culture shock, and *The Green Wave* (2010), which focuses on the Green Movement that emerged after the fraudulent election of 2009 in Iran, but also *45 Minutes to Ramallah* (2013), the story of two brothers trying to travel 25 kilometers through Israel to Ramallah, transporting the dead body of their father, who has died at a wedding after having expressed his wish to be buried there. Ana Lily Amirpour’s *A Girl Walks Home Alone at Night* (2014) illustrates the difficulty of categorizing many supposedly diasporic films as aspects of a national cinema during an era of transnationalism, diaspora, and exile. Directed by a **woman** of Iranian heritage who grew up in the United States, where it was produced, the film has been called the first Iranian vampire western, sometimes with the addition “feminist.” All characters speak Persian, often with a German or American accent, while the soundtrack consists of a mix of diasporic Iranian music (Kiosk and Radio Tehran), Armenian American music, psychedelic rock influenced by the soundtrack of spaghetti westerns, and a song from prerevolutionary singer Dariush; it was neither screened nor discussed in Iran.

Many diasporic and exilic filmmakers do consider themselves and their films as belonging to their countries of ancestral origin, even if those films are produced or directed by or in their adoptive homelands. This is especially true of filmmakers displaced by war, occupation, and political oppression, or whose families have been, and who retain cultural, intellectual, and political ties to those countries, in some instances in hopes of eventual return. In addition to most filmmakers of Palestinian descent, such directors include the exilic Iraqi Amer Alwan (*Zaman: The Man from the Reeds* [2003]); the exilic Iranians Shahid Saless, **Shirin Neshat**, Parviz Sayyad (*Checkpoint* [1987]), Ghasem Ebrahimian (*The Suitors* [1988]), and Jalal Fatemi (*The Nuclear Baby* [1990]); the diasporic Jordanian Amin Matalqa (*Captain Abu Raed* [2007]); the diasporic Lebanese **Jayce Salloum**; and the diasporic **Yemini Bader Ben Hirsi**. Indeed, many key exilic and diasporic works are homecoming narratives, whether frustrated or successful, so much so in fact that the theme is evident even in nonexilic films such as the Egyptian *Black Honey* (Khaled Marei, 2010). There are, however, counterexamples, including Iranian exile **Amir Naderi**, who sees himself as a New York City–based filmmaker and actively deemphasizes his national origin. Evidently, the significance of the host country and of its cinematic traditions will have varying valences in diasporic and exilic films.

Middle Eastern diasporic and exile communities frequently provide important audiences for cinema from their homelands. In the United States, for example, Arabic, Persian, and Turkish satellite television channels provide a steady diet of films from Egypt, Iran, and Turkey. On a much smaller level,

the documentary *VHS-Kahloucha* (Néjib Belkadhi, 2006) is the story of the making of amateur filmmaker Moncef Kahloucha's extremely low-budget films, shot on the streets of Kazmet, a poor district of Sousse in Tunisia. It begins with the arrival of a new copy of a Kahloucha film on VHS tape in an expatriate Tunisian community in Italy and depicts how this message from home provides a kind of social glue bonding the community together and to the homeland.

F

FAHMY, HUSSEIN (1940–). An **Egyptian** film **star** born in Cairo and hailing from a wealthy aristocratic family of Circassian origin, Fahmy has been distinguished as an actor by his physical appearance: blue eyes and light-colored hair. His work as a performer began in 1969, and he has acted in over 100 feature films. In *Watch Out for Zuzu* (1972), Fahmy plays a college drama teacher who falls in love with his student (**Souda Hosni**). In *A Phone Call after Midnight* (Helmi Rafla, 1978), a wedding ceremony between Fahmy and Mervat Amin is featured and was celebrated as the real marriage of the two performers.

FAIRUZ (FAYROUZ) (1935–). Born Nouhad Haddad, vocal legend and **Lebanese** diva Fairuz is well known as the **star** of the **Rahbani Brothers'** theater. Fairuz's husband, Assi Rahbani, and his brother Mansour brought three of their plays to the screen—all directed by Christian **Egyptians**: first **Youssef Chahine's** *The Ring Seller* (1965), followed by **Henri Barakat's** *Exile* (1967) and *The Guardian's Daughter* (1968). The instantly recognizable songs of Fairuz are ubiquitous on the soundtracks of contemporary Lebanese films, evoking widespread nostalgia. Her son, Ziad Rahbani, continues the theatrical and music tradition. *See also* BELOUFA, FAROUK (1947–2018).

FAJR INTERNATIONAL FILM FESTIVAL. This event is held annually in February in Tehran on the anniversary of the 1979 **Iranian Revolution**. Since its inception in 1982, the **film festival**, organized by the Ministry of Culture and Islamic Guidance, has sought to screen the best of **Iranian** as well as international films. Films may be entered for competition in seven categories: Seeking the Truth (spiritual cinema), Eye for the Real (Iranian **documentary** cinema—long film), Eye for the Real (Iranian documentary cinema—medium and short film), Contending for Symorgh (Iranian feature films), Eastern Vista (Asian cinema), World Panorama (international feature

films), and World Panorama (international short films). The festival also showcases several related events, such as retrospectives of famous directors, special screenings, guest screenings, and tributes to actors and directors.

FALAFEL (2006). The first feature of successful short-film director Michel Kammoun centers on Toufic, who has become obsessed with an urgent sense of *carpe diem*. Trying desperately to live each day to its fullest, however, leads Toufic repeatedly to confront the tension persisting in postwar Beirut. Shot prior to the assassination of former **Lebanese** prime minister Rafiq Hariri, edited during the ensuing withdrawal of **Syrian** troops, and premiering one month after the July 2006 war between **Israel** and Hezbollah, *Falafel* is eerily prophetic.

FARABI CINEMA FOUNDATION (FCF). The FCF was established in 1983 as the executive assistant department of the Ministry of Culture and **Islamic** Guidance to support all aspects of filmmaking in **Iran** by giving low-interest loans to filmmakers, supplying raw materials and loan equipment, providing production and postproduction facilities, offering subtitling services, and aiding in the distribution of Iranian cinema both nationally and internationally. The FCF provides government subsidies and production licenses in addition to overseeing script reviews for different subjects such as children's and young adults' films, **Sacred Defense** films, and spiritual cinema. The Festivals Department of the FCF organizes and sponsors the **Fajr International Film Festival** and the **Isfahan International Festival of Films for Children and Young Adults**. The FCF is the exclusive importer of films for theatrical and video release in Iran.

FARDIN, MOHAMMAD-ALI (1930–2000). A former wrestling champion, Fardin was the biggest **star** in **Iran's** cinema during the 1960s and early 1970s. He acted and sometimes directed films in the **luti** genre, playing the proletarian rogue with the heart of gold who rejects Westernization and materialism yet does not challenge the status quo (*Champion of Champions* [Siamak Yasemi, 1965]; *Qarun's Treasure* [Yasemi, 1965]). He made only one film after the **Iranian Revolution** of 1979: *The Damned* (Iraj Qaderi, 1982), an attempt to update the *luti* character in the newly installed Islamic Republic and in the context of the war with **Iraq**. Banned from further film acting along with many other prerevolutionary actors, Fardin nevertheless stayed in Iran, where the “King of Hearts,” as he was affectionately known after his 1968 film of that name, remained popular; his funeral in central Tehran attracted a crowd estimated at 20,000.

FARES, NADIA (1962–). Born in Bern, Switzerland, to a Swiss mother and an **Egyptian** father, Fares received an elementary school teaching degree in 1985, then went to Cairo in 1986, before studying filmmaking at New York University, from which she received an MFA in 1995. During this period, Fares made fictional shorts, and in 1990, she directed *Sugarblues*, a medium-length film about a woman who force-feeds her diabetic husband to death. Fares began working for French Swiss television in 1993; then, in 1996, she directed her first narrative feature, *Honey and Ashes*, a **Tunisian**–Swiss co-production that interweaves the lives of three very different Tunisian **women** who bond on the basis of their **gender**-related mistreatment. The film exposes the continuing influence of patriarchy in all aspects of postcolonial Tunisian society. Naima, in her midforties, is a divorced doctor living with her young daughter, whom she has decided to send to boarding school. Flashbacks triggered by the daughter’s questions about sexuality soon reveal that Naima was formerly a student in the Soviet Union, where she had fallen in love with a Russian but was forced by tradition into an arranged marriage in Tunisia. Naima’s struggles become the narrative and thematic link between the film’s other two central characters, Leila (a university student spurned by her lover and forced into prostitution to pay for her studies) and Amina (a musician whose jealous, eccentric husband abuses her physically and psychologically, and finally breaks her hand). As their stories are interwoven by montage and chance meetings, the women come collectively to represent human longing for self-determination and meaningful relationships under conditions of violence and instability. The film supplies no resolution but offers hope in the form of female solidarity.

FARHADI, ASGHAR (1972–). Born in Isfahan, **Iran**, this filmmaker, producer, and screenwriter is heavily influenced by his formal background in theater. Although he had intended to study cinema in university, Farhadi was placed instead in the Department of Theater at the University of Tehran School of Dramatic Arts, where he received an undergraduate degree in 1998 and wrote a thesis on Harold Pinter’s use of silence. He went on to earn a master’s degree in stage direction from Tarbiat Modarres University. Farhadi has since called this unwanted series of events one of the greatest things that ever happened to him. In contrast to many world-renowned Iranian filmmakers like **Abbas Kiarostami**, **Majid Majidi**, **Bahman Ghobadi**, and **Jafar Panahi**, Farhadi consciously distances himself from neorealist approaches to cinema and instead openly embraces narrative cinema and **generic** conventions (chiefly those associated with classical Hollywood, in relation to which he has been compared to Elia Kazan). Influenced by the **Iranian New Wave**, Farhadi is considered a pioneer of the third generation of Iranian New Wave cinema.

As a teenager, Farhadi made short films in the Young Cinema Society of Isfahan. While in college, he wrote radio plays for Iran's national broadcasting corporation, Islamic Republic of Iran Broadcasting (IRIB). His directing career also started at IRIB, where his scripts proved so successful that he was permitted to write, direct, and produce his own television show, a series of fictional **documentaries** entitled *Destane yek Shahr* (*A Tale of a City*). With **Ebrahim Hatamikia**, Farhadi cowrote the script for *Low Heights* (Hatamikia, 2002). The first of Farhadi's works to garner international attention—an ongoing trajectory—was *Dancing in the Dust* (2003), which was recognized at both the **Fajr International Film Festival** and the Moscow International Film Festival. It is a love story with social implications about marriage and the difficult coexistence between urban and remote cultures. His *Beautiful City* (2004), also successful at Fajr and other **film festivals**, revolves around an impossible love story under conditions of juvenile murder, arranged marriage, addiction, and economic marginalization, while *Fireworks Wednesday* (2006) began a series of urban domestic dramas depicting the Iranian middle class and its entanglement with the poor and working classes. *About Elly* (2009) won the Silver Bear for Best Director at the 59th Berlin International Film Festival and has been compared to Antonioni's *L'Avventura* (1960) for its suspenseful mystery and compelling photography. The story concerns a young schoolteacher who has embarked on a weekend vacation with a group of older Tehrani friends. The film's centerpoint is not sociopolitical but cinematically reflexive—in Farhadi's words, “[r]ather than asserting a world vision, a film must open a space in which the public can involve themselves in a personal reflection, and evolve from consumers to independent thinkers.”

Farhadi's international success continued with an Academy Award in the Best Foreign Film category for *A Separation* (2011), in which Farhadi continues his masterful use of suspenseful cinematic form to project strong political and social commentary about **gender**, coming of age, family structure, class, the hypocrisy of religion, and, above all, the search for truth. The suspension of moral judgment and the impossibility of audience identification with any single character, so characteristic of Farhadi's style, is salient in this film, especially in its opening and closing sequences, which collapse the spectator's point of view with that of the diegetic judge. Also characteristic of Farhadi's signature style is the obstruction of vision, as central events often occur offscreen. Perhaps the most outstanding feature of Farhadi's work, however, is his having moved, in a careful negotiation of cinematic **censorship** codes, the typical publicly situated post-**Iranian Revolutionary** drama into the domestic space.

Farhadi's practice of making films outside of Iran has positioned him as perhaps the most well-known metropolitan Iranian filmmaker to have adopted the country's long tradition of transporting the art of filmmaking

beyond the national boundaries and identities imposed by **colonialism** and later postcolonial designs. *The Past* (2013), a French–Italian coproduction filmed in French (with a few sentences in Persian and Arabic), is a multilayered drama revolving around a multinational/multicultural patchwork family, which explores the impossibility of a future vis-à-vis an unresolved past, and garnered considerable international attention. By making a film in a language he himself does not know, Farhadi followed Kiarostami’s example in *Certified Copy* (2010) and especially *Like Someone in Love* (2012). *The Salesman* (2016), for which Farhadi was awarded a second Academy Award in the Best Foreign Language Film category, once again positioned him as a director of suspenseful, socially conscious, and politically attuned works. *The Salesman* narrates a suspenseful story that centers on the connection between cinema and theater, the interrelation between systematic social/political suppression, patriarchy, and sexuality, including rape (the return of the repressed in a nightmarish yet realistic fashion), and the possibilities of transforming from sanity (being human) into insanity (becoming a cow) in a direct reference to **Dariussh Mehrjui** and Gholam-Hossein Saedi’s masterpiece *The Cow* (1969), as well as concepts of forgiveness and direct criticism of Iran’s judicial system. His recent *Everybody Knows* (2018), a psychothriller coproduced by Spain, France, and Italy, follows the trajectory of Farhadi’s previous works. It tells the story of Laura, a Spanish woman returning from Buenos Aires to her hometown outside of Madrid, articulating Farhadi’s signature tropes of mystery and suspense to the family structure and presenting the question of how a seemingly strong familial foundation can easily crumble in the face of newly revealed secrets.

FARID, SAMIR (1943–2017). This contemporary **Egyptian** film critic studied at the Cairo Higher Institute of Cinema during the 1960s and became a strong advocate of **realism**, dedicating himself to supporting the **New Realists** of the 1980s, a subject on which he has published widely. Farid was a founding member of the New Cinema Group, formed in 1969, which advocated a more socially committed cinema. The group pushed for the formation of a scholarly magazine (in contrast to the typical fanzines), titled *Al-Sinima*. Farid dismissed the popular cinema that was common prior to the revolution (and which was limited by its derivation from theater) and was critical of the commercial cinema that has dominated the industry, maintaining that only “serious” artistic cinema can depict social and political issues adequately—a view generally held by most Egyptian critics and intellectuals. (The serious study of commercial Egyptian cinema has been undertaken by scholars such as Walter Armbrust, **Viola Shafik**, Joel Gordon, and Kay Dickinson.)

FARMANARA, BAHMAN (1943–). Born in Isfahan, **Iran**, Farmanara was 16 when his father sent him off to study film directing in London, but he decided to pursue acting instead. There, Farmanara started writing articles and reports for an Iranian film magazine, *Tehran Journal*. He subsequently moved to Los Angeles, where he completed a degree in cinema at the University of Southern California. His filmmaking career began with a short, *Nowruz and Caviar* (1969), followed by a first feature, *The House of Mrs. Ghamar* in 1973. At a time of considerable economic difficulties for the Iranian film industry, the viability of which had been affected, as in many **Middle Eastern** countries, by Western domination of the cinema market, Farmanara's film marked an attempt to imitate the dominant Hollywood industry's style in a family melodrama laced with **comedy**. *Prince Ehtejab* (1975) remains Farmanara's best-known prerevolutionary work; an account of the dissolute and desultory life of a Qajar prince, the film could easily be read as an allegory of the corruption and decadence of the Pahlavi monarchy. He also produced *The Report* (**Abbas Kiarostami**, 1977).

Farmanara left Iran following the **Iranian Revolution** of 1979, moving first to France, then to Canada, where he established a film distribution company, Spectrafilm. Despite his return to Iran in 1990, he devoted himself to the family textile business, while a series of scripts were rejected by the Muslim authorities, and did not make another film until *Smell of Camphor, Fragrance of Jasmine* (2000), in which Farmanara plays a character resembling himself: a director who returns to filmmaking after a long hiatus. *Smell of Camphor* comments on key questions of life and death through the lens of art and artists, as the director's quest for meaning takes him through despair, disappointment, resentment, and a near-death experience, toward hope and celebration of life and art. The film offers a clear if implicit critique of the contemporary Iranian government, especially its interpretation of **Islam**. Despite that, it was quickly granted a screening permit in Iran, starkly contrasting battles with government **censorship** that have otherwise marked Farmanara's intermittent career. His *Tall Shadows of the Wind* (1978) was banned by both the Pahlavi and Islamic governments, while *A House Built on Water* (2002), concerning an abortion doctor, was also banned. *I Want to Dance* (2017) and *Tale of the Sea* (2018) continue Farmanara's earlier explorations of the psyche and creative blocks of writers. The latter has an all-star cast—**Leila Hatami**, **Fatemah Motamed-Aria**, **Ali Nassirian**—playing alongside Farmanara's own performance of the role of the writer, Taher.

FARROKHZAD, FOROUGH (1935–1967). Born in Tehran into a career military family, and donning controversial labels such as “female divorcee” and “feminist,” Farrokhzad left a unique signature on **Iranian** literature and cinema. Her formal education ended in ninth grade, after which she learned the conventional skills expected at the time of young upper-middle-class

Iranian woman: sewing and painting. Farrokhzad fell in love with her cousin, Parviz Shapour, and was married to him at 17. The marriage ended two years later, and she moved back to Tehran with their only child, Kamyar; her poem “A Poem for You” was written for him. Themes of marriage, divorce, and motherhood, particularly the entrapment of the female spirit and the poet’s spirit within social roles, figure prominently in her first collection of poetry, *The Captive* (1955). In 1956, Farrokhzad traveled through the United Kingdom and Europe and published her second collection of poetry, *The Wall*. In 1958, she met **Ebrahim Golestan**, a multitalented Iranian filmmaker and intellectual with whom she would have a lifelong personal and professional relationship. Her controversial collection *Rebellion*, published that year, includes several poems that speak candidly about feminine loneliness, desire, and sexuality.

Farrokhzad first became involved in filmmaking while working with Golestan at his newly established studio, the Golestan Film Unit, where she experimented with acting, producing, directorial assistance, and editing Golestan’s **documentary** *A Fire*, about a 1958 oil well fire near Ahvaz. Farrokhzad’s legacy to Iranian cinema rests primarily on the enormously influential documentary short *The House Is Black* (1962), made in 12 days at a leper colony in Tabriz. Other than *The House Is Black*, Farrokhzad’s contribution to cinema remains sparse, although she continued to write poetry. **Abbas Kiarostami** not only titled his film *The Wind Will Carry Us* (1999) after one of Farrokhzad’s poems, but the poem itself became the centerpiece of a critical (and highly controversial) part of that film. *Another Birth* (1964) explores her passionate exultation and equally passionate anticipation of doom. Farrokhzad died at age 32 on 14 February 1967 in Tehran of head injuries from a violent automobile accident. She is buried in Zahiro-Doleh in Tehran. Her fifth collection of poetry, *Let Us Believe in the Beginning of the Cold Season*, was published posthumously. An experimental documentary about her life and work, *The Mirror of the Soul: The Forough Farrokhzad Trilogy*, directed by Nasser Saffarian, was released in 2004.

FATENAH (2009). This first **animated** film to have been produced in the **Occupied Palestinian Territories** was directed by Ahmed Habash, produced by Saed Andoni (*American Radical: The Trials of Norman Finkelstein*), funded by the World Health Organization, and based on findings documented by the **Israeli** humanitarian organization Physicians for Human Rights. *Fatenah* tells the true story of a young Gazan **woman**’s fatal ordeal with breast cancer, which defeats her on account of the inaccessibility of proper medical treatment in Gaza and the difficulty for **Palestinians** of obtaining permits to seek treatment in Israel. *See also* ISRAELI OCCUPATION.

FERCHIOU, RACHID (1941–). A 1970s forerunner of **Tunisian** film and television, Ferchiou studied film in Berlin from 1959 to 1963, then trained with French and Italian television for three years, returning to Tunisia to work for Radiodiffusion Télévision Tunisienne as a producer of variety shows before directing the features *Yusra* (1971), *The Children of Boredom* (1975), *Autumn '82* (1990), *Check and Mate* (1995), and *The Accident* (2008). In addition to his prolific production work, Ferchiou has been active as a screenwriter, **film festival** curator and judge, *chargé de mission*, and *conseiller culturel* for Tunisia's Ministry of Cultural Affairs.

FERHATI, JILALI (1948–). A pioneer of **Moroccan** cinema, Ferhati is an actor in theater and film, radio host, filmmaker, and director of television films. He studied literature, sociology, and theater in France and began directing with two films written by his wife, **Farida Benlyazid**: *A Hole in the Wall* (1978), followed by *Reed Dolls* (1981), a study of female oppression. Later features include *The Beach of Lost Children* (1991), *Make-Believe Horses* (1995), *Tresses* (2000), *Memory in Detention* (2004), *At Dawn* (2010), *Pillow Secrets* (2013), and *Ultime Révolte* (2018). Ferhati's films often deal with the subjugation of **women** in Moroccan patriarchy, whether in the case of child marriage (*Reed Dolls*), out-of-wedlock pregnancy (*The Beach of Lost Children*), prostitution (*Pillow Secrets*), or rape (*Tresses*). *Make-Believe Horses* traces a variety of individuals through their search to leave Morocco for Europe—escape attempts that end in disaster and destroyed dreams. Silence and images often speak louder than words in Ferhati's work.

FERTILE MEMORY (1980). Tracing the lives of two **Palestinian women**, one traditional, one modern, this **documentary** initiated Michel Khleifi's cinematic examination, continued in his *Wedding in Galilee* (1987), of the social contradictions of Palestinian **nationalism** as it is experienced and understood by women. Sahar Khalifeh is an author and university professor whose writings and decision not to remarry after her divorce position her intellectually as a feminist. Romiyeh Farah, an inhabitant of the small village of Yefya, engages in everyday chores and espouses conservative views about women's role and appearance, while refusing compensation for her familial lands expropriated by **Israel**. Despite their class and geographical differences, *Fertile Memory* connects the women through a montage marked by parallel juxtaposition of interviews and the symbolic insertion of archival footage of a destroyed Palestinian village. Thus, the film foregrounds the women's common history of **Nakba** and **Israeli Occupation** while analyzing their social dissimilarities and alternative female responses to heroic-masculine narratives and practices of resistance.

FİLMER, CEMİL (1895–1990). One of the earliest producers of **Turkish** cinema, Filmer (an adopted name self-consciously denoting “filmmaker”) started as a photographer for the Ottoman army, for which he worked under **Fuat Uzkınay** at the Army Photography and Film Center shooting newsreels. During the early years of the Turkish Republic, Filmer ran several cinemas, and by 1951, after the advent of **Yeşilçam**, he had launched a production company for which he produced a series of successful films. These include *The Brave Selim Is Crying* (Sami Ayanoğlu, 1952), a historical drama about the Ottoman Sultan Selim I, and *If a Woman Loves* (**Atıf Yılmaz**, 1955), a psychological melodrama concerning failed love.

FILM FESTIVALS. Until the advent of home video, satellite television, and streaming platforms, film festivals were a rare means by which contemporary **Middle Eastern** films reached some audiences in a region where theatrical film distribution and **exhibition** have been and continue to be controlled largely by Hollywood and **Egyptian** cinema. With the exception of the Cairo industry, film production has historically been dominated by **colonial** powers, extending into coproduction agreements after independence. Recognizing the importance of film festivals for defining national and regional identities, Middle Eastern filmmakers, critics, and intellectuals have established large and small festivals. The oldest Arab film festival, the International Amateur Film Festival in Kélibia (FIFAK), was created in 1964 in **Tunisia**. FIFAK takes place in the summer on the overcrowded bleachers of an open-air theater in the center of a small sea-resort town in Cap Bon. It is a showcase for both international and Tunisian short films and provides training sessions by the Tunisian Federation of Amateur Filmmakers, which organizes the event. Tunisia is also home to the pan-African/pan-Arab **Carthage Film Festival** (Les Journées Cinématographiques de Carthage, or JCC), founded in 1966 by Algerian cinéaste Taha Cheriaa and the Tunisian Ministry of Culture and held biannually in the capital city of Tunis. JCC initially served as an important site for debate on the decolonization of cinema, both from distorted images of Arabs and Africans in Western commercial films and also from popular escapist Egyptian **musical comedies** and melodramas, by championing politically committed filmmaking. JCC later served as a site for navigating the setbacks to **pan-Arabism** ensuing from the resignation of **Gamal Abdel Nasser** following the 1967 **Defeat**. JCC’s highest award, the Tanit d’or, has typically been given to groundbreaking, often controversial films, including **Tawfik Saleh**’s *The Dupes* in 1972, **Nouri Bouzid**’s *Man of Ashes* in 1982, **Michel Khleifi**’s *Wedding in Galilee* in 1988, **Mohammad Malas**’s *The Night* in 1992, and **Moufida Tlatli**’s *The Silences of the Palace* in 1994. The Pan-African Film and Television Festival in Ouagadougou

gou, Burkina Faso, founded in 1969, also features Middle Eastern, Arabophone, and Francophone films and has been held in alternate years from the Carthage festival.

Film festivals in Western countries, such as Cannes in France, Venice and Locarno in Italy, Berlin in Germany, Rotterdam in the Netherlands, Toronto in Canada, and New York in the United States have also screened important Middle Eastern films, such as **Youssef Chahine's** *Cairo Station* at Berlin in 1958 and **Mohammed Lakhdar-Hamina's** *The Winds of the Aures* at Cannes in 1966. The Leipzig International Film Festival in the former German Democratic Republic became renowned during the 1970s for supporting Arab cinema after issuing a manifesto titled "Statement of the First Conference of Arab Television and Documentary Film-Makers in 1969" that placed at its center the critique of **Zionism** and the promotion of **Palestinian Revolution Cinema**. Travel to such festivals, however, has always been financially prohibitive and politically impossible for the majority of Middle Eastern audiences for whom many of these films are at least partly intended. The ambivalence of Middle Eastern filmmakers toward Western festivals is dramatized in *Alexandria, Again and Forever* (Chahine, 1990), in which the protagonist (Chahine) remembers earlier successes and slights at Berlin and desires recognition at Cannes despite its history of largely ignoring Arab filmmakers. Success at Western film festivals has been more possible for **Iranian** filmmakers, for example, **Abbas Kiarostami**, during the 1990s, and for **Turkish** filmmakers, notably **Nuri Bilge Ceylan**, during the 2000s. Indeed, Kiarostami's festival success reached its peak with the award of Cannes's grand prize, the *Palme d'or*, to *Taste of Cherry* in 1997, whereupon criticism was directed at him, including from within Iran, for choosing subjects that cater to Western tastes and preferences at the expense of addressing political issues such as the position of **women** and ethnic minorities in Iran; some of his subsequent films, such as *Ten* (2002), while less engaged in these respects than the films of his compatriots **Rakhshan Bani-Etemad**, **Bahman Ghobadi**, and **Samira Makhmalbaf**, and his former assistant **Jafar Panahi**, somewhat disarmed this critique. **Asghar Farhadi's** international success has equally been both celebrated in Iran and condemned for presenting a negative view of the country that uses a Western film style.

One of the oldest festivals in the Middle East is the Roshd International Educational Film Festival, established in 1963 in Iran. Other Iranian festivals include the **Fajr International Film Festival**, sponsored by the **Farabi Cinema Foundation**, which began in 1982, as well as the **Isfahan International Festival of Films for Children and Young Adults**, the Tehran International Short Film Festival in 1984, and the Tehran International **Animation Festival** in 2000. Since 2007, Cinema Verité, the annual Tehran International **Documentary** Film Festival, has been held; featuring three international and three national competition sections for short, mid-length, and feature-length

documentaries, it has established itself as a venue for the domestic documentary and experimental film scene while also inviting international filmmakers. Smaller Iranian festivals include those dedicated to Qur'anic shorts and to the **Sacred Defense**. While the earliest film competitions and festivals in Turkey extend back to the 1950s, the first proper and ongoing Turkish film festival is the Antalya Film Festival, which started in 1964 and until recent years served as the main competition venue for local films. Another long-standing and predominantly local Turkish film festival is the International Adana Film Festival, which has been organized intermittently since 1969. The International Istanbul Film Festival, on the other hand, started as an offshoot of the Turkish Sinematek film shows and became an established festival in 1982. Among other major and relatively continuous Turkish film festivals are the Ankara International Film Festival, the Festival on Wheels, and the Flying Broom International Women's Film Festival. The International Arab Film Festival in Oran, **Algeria**, established in 1976, is one of the oldest festivals dedicated to Arab filmmaking in the Middle East, seconded in 1977 by the Festival of Khouribga in **Morocco**—currently the longest-running such venue in the Arab region. Indeed film festivals are part of Moroccan film culture. There are fewer festivals in Algeria, as no structural commitment exists there either to developing an ambitious film policy or to promoting film culture. However, the *Rencontres Cinématographiques de Béjaïa / Béjaïa Film Encounters*, organized by the association *Project'Heurts*, is well established and has already been held 17 times despite problems with **censorship**. The Cairo International Film Festival, established in 1976, has been held annually, with the exception of 2011 and 2013, canceled due to tensions associated with the **Arab Uprisings**, after which its leadership experienced a series of scandals arising from its attempt to include **Israeli** films in the festival lineup. The Alexandria and El Gouna Film Festivals in **Egypt**; the Beirut International Film Festival and the European Film Festival in **Lebanon**; and the Haifa, Tel Aviv, and **Jerusalem Film Festivals** in Israel also highlight **world cinema** while screening Middle Eastern films.

Other festivals have sometimes become venues largely for Western cinematic output, especially in **Syria** (Damascus International Film Festival—which, however, during the early 1970s featured several films sympathetic to the **Palestinian** cause), Morocco (Marrakech International Film Festival; National Film Festival), Oman (Muscat International Film Festival), and **Bahrain** (Sawari International Film Festival). The European Film Days festival (1994–2014), organized in collaboration with the Tunisian Ministry of Culture and subsidized by the Delegation of the European Union in Tunisia, various embassies, and the French Institute, provided elite festival audiences in the largest urban centers with access to films they would never have had the opportunity to see in the few remaining commercial cinemas. It was

nevertheless characteristic of the ongoing cultural influence of Europe over its former colonies, an exercise in “soft power” that no longer corresponded with the conception of film in postrevolutionary Tunisia.

Countries in the Gulf and Arabian Peninsula have often promoted production infrastructure in the hope of launching local film industries in coordination with international festivals such as **Qatar’s** Doha Tribeca Film Festival (canceled in 2012 and replaced with the Ajyal Youth Film Festival and Qumra Film Festival); the **United Arab Emirates’s** (UAE) Gulf Film Festival (launched in 2008 and canceled in 2013), Dubai International Film Festival (annual until 2017, when it closed as well), and Middle East International Film Festival (rebranded as Abu Dhabi Film Festival in 2010 before being canceled altogether in 2014); and **Saudi Arabia’s** forthcoming (2020) Red Sea International Film Festival. By some contrast, the **Emirates Film Competition** serves as a venue for Gulf Cooperation Council–produced films and offers cinemathèque-like venues for emerging filmmakers, as does the **Kuwait** Film Festival launched in 2017.

Primarily cultural impulses for Middle Eastern film festivals can still be found in smaller, local venues such as the Mobile Cinema in Palestine, sponsored by the **Cinema Production and Distribution Center** run by **Rashid Masharawi**; the Women’s Film Festival, sponsored by **Shashat**, and occasional festivals held at the **Al-Kasaba Theatre and Cinemathèque**, both also in Palestine; the Beirut International Women’s Film Festival, begun in 2016; the **Forough Festival of Women’s Films** in Tehran; the annual Kish Documentary Film Festival, also in Iran; the Ismaili Film Festival for Documentaries and Short Films, hosted in Egypt; the long-standing Youth International Film Festival, a theme festival created in 1991 in Sousse, Tunisia, and regional Tunisian festivals like the Nabeul Film Festival, devoted to **Maghrebi** (and Arab) films, and the Rencontres Cinématographiques de Hergla / Cinema Days in Hergla, which has been screening African and Mediterranean films since 2005; the International Women’s Film Festival of Salé, Algeria, launched in 2004; the 1001 Documentary Films Festival, the Hisar Short Film Festival, and the Golden Saffron Film Festival in Turkey; the Yerevan International Film Festival in Armenia; the **Afghan** Film Festival in Kabul; the **Jordan** Short Film Festival, begun in 2005; the Docu-Days festival in Beirut, which is the longest-running festival in the region devoted strictly to documentary, and Beirut DC’s Ayam Beirut Al-Cinema’iya and Né à Beyrouth, featuring productions from the region. First Ayloul and now Home Works, also in Lebanon, have featured avant-garde works, while the Baghdad Film Festival, which has persisted unevenly since 1966, notwithstanding wartime impediments, shifted historically from promoting commercial to documentary and auteur films, initially by curating programs on Palestine coordinated with the Palestine Liberation Organization, the **Iraqi** Organ-

ization for Radio and Television, the Arab League, and the Arab Broadcasting Union, during three festivals held in the decade leading up to the **Iran–Iraq War**.

The International Sahara Film Festival begun in 2003 and known as **FiSahara** has been operating from the Sahrawi **refugee** camps near Tindouf in Algeria, mixing Arab films with human-rights-themed films from around the world and **genre** films aimed at the camp residents. In Jordan, the Karama Human Rights Film Festival, managed and organized by Ma3mal 612 Think Factory, was established in 2010 and is held annually in Amman. Karama has screened over 400 films dedicated to human rights issues in Jordan and the region and has organized special editions with partners in other countries: Karama-Palestine HRFF (2013), Karama-Mauritania HRFF (2014), Karama Beirut (2016), and Karama **Yemen** (2019). With a very different political stance, the Israeli international film festival, **Israfest**, has promoted Israeli industry cinema in North America since 1982 through Hollywood industry connections, while since 2007 the Other Israeli Film Festival, sponsored by the Jewish Community Center in New York City, has promoted Israeli films concerning underrepresented populations in Palestine–Israel. Both festivals have been criticized as venues for **hasbara**. Comparably, Israeli “pinkwashing” is aided by the Tel Aviv LGBT International Film Festival, which launched in 2006. Iranian and the Arab Gulf state festivals have also been criticized for what has been perceived as their instrumentalist deployment of cinematic art; indeed, festivals are often ideal environments for such **nationalist**-oriented endeavors.

Small festivals supporting indigenous, noncommercial, and auteur filmmaking have tended to attract a broader range of audiences than commercial festivals, even as such audiences are not as large or economically as powerful. Most Middle Eastern countries host festivals dedicated to children’s, short, student, and women’s cinema. The Zayed University Middle East Film Festival in the UAE, founded in 2010 and typically held at the university’s Abu Dhabi campus, is the longest-running annual film festival in the Gulf. The National **Amazigh** Film Festival held annually in Tizi Ouzou, Algeria, since 1999 showcases feature films and shorts as part of a wider effort to highlight linguistic and cultural diversity within the Amazigh communities across the Maghreb that were marginalized under French colonialism’s and the newly independent Maghrebi governments’ preference for Arabic language and culture, while the **Sudan** Independent Film Festival showcased local cinematic work until its cancellation in 2019 in the face of war. Many festivals program so-called Mediterranean films, thereby circumventing, at times dissimulating, colonial distinctions between Europe and the Middle East, such as the Tétouan Mediterranean Film Festival in Morocco. Documentary festivals in the region include the **Al Jazeera** International Documentary Film Festival in Qatar, DOXBOX in Syria, and the Green Caravan

Film Festival, which travels and is considered one of the first environmental film festivals in the region. Starting in 2013, the Dohuk/Duhok Film Festival has been held annually in Duhok, in the autonomous region of **Kurdistan** in Iraq, featuring sections exclusively dedicated to Kurdish cinema next to world cinema selections.

The promotion of such films outside the Middle East has been supported by the Human Rights Watch International Film Festival, established in the United States during the early 1990s; the Arab Film Festival, begun by **Arab Film Distribution**, also in the United States; several iterations of the Palestine Film Festival, including those held in Boston, Chicago, Houston, Toronto, Beirut, and London (where it is coordinated by the **Palestine Film Foundation**); and the Canada Palestine Film Festival, launched in 2007. The Iranian Film Festival New York, coprogrammed by film critic Godfrey Cheshire and Armin Miladi, distributor of Iranian cinema through his company, Daricheh Cinema, began in 2019, modeled on the annual Iranian Film Festival of Australia, instituted by Miladi in 2011. The Middle East Studies Association (MESA) has regularly screened films on or from the Middle East since 1982 and has been followed in that practice since 2002 by the World Congress for Middle East Studies. Beginning in 2012, submissions to MESA from the Gulf have been coordinated through the Association for Gulf and Arabian Peninsula Studies. The Israeli-run **ArteEast** in New York City provides year-round programming dedicated to cutting-edge art, including cinema, from the Middle East. Among the venues for screening Iranian cinema to diasporic audiences, the annual University of California, Los Angeles festival is notable. Shubbak organizes an annual festival of Arab culture, including numerous film screenings, annually in London. *See also* TRANSNATIONALISM.

FILM SCHOOLS. As with film production facilities, the conditions of **colonialism** and **transnationalism** have mediated and, more often than not, hindered the development of film educational institutions throughout the **Middle East**. Historically, this has meant that aspiring film workers obtain training either through apprenticeship and/or gradual advancement within particular industries, especially those in **Egypt, Turkey, Lebanon, Israel, and Iran**, or, with available funding, by studying at film schools abroad, primarily in Europe, the former Soviet Union, and the United States. Such schools include the Institut Français de cinématographie, the Études supérieures cinématographiques, the Institut de formation cinématographique, the Louis Lumière School of Cinematography (aka École technique de photographie et de cinématographie) of the École nationale supérieure, the Vaugirard Film School, the Conservatoire libre du cinéma français, the Centre d'études et de recherches de l'image et du son, and the Fondation Européenne pour les métiers de l'image et du son ("La Fémis"—the national film school—former-

ly known as the Institut des hautes études cinématographiques) in France, and the Institut national supérieur des arts du spectacle et techniques de diffusion in Belgium, where many **Maghrebi** directors (as well as *beur* filmmakers) learned their craft; the Russian State Institute of Cinematography (VGIK, aka Gerasimov Institute of Cinematography) in Moscow, which co-sponsored the training of numerous **Syrian** directors as well as Mauritanian **Abderrahmane Sissako**; the Czech Film Institute and the Filmov Akademie Múzických Umení in Prague, where several **Algerian** filmmakers have studied; the Bayerische Lehranstalt für Lichtbildwesen in Munich, Germany, where several Turkish filmmakers received training, and the Munich Film Institute; the Centro Sperimentale de Cinematografia in Rome; the National Film School in Łódź, Poland; the National Film School of Denmark; the London International Film School and the Surrey Institute of Art and Design in the United Kingdom; the University of Toronto in Canada; and the University of California–Los Angeles, Boston University, and the American Film Institute in the United States.

During the Algerian struggle for independence, the **Front de Libération Nationale (FLN)** ran a film school for the Algerian government-in-exile in **Tunisia** that was headed by René Vautier, an FLN leader. During the postcolonial period, funding was made available for the opening of film schools in an increasing number of Middle Eastern countries. These have included the Institut national du cinéma d'Alger and the Institut des sciences de l'information et de la communication in Algeria; the Cinema Production and Distribution Center in Ramallah, **Palestine**, established by **Rashid Masha-rawi**; the film school at the Institute of Fine Arts in Baghdad, **Iraq**, which closed operations following the 1991 **Gulf War**; the **Makhmalbaf Film House** and the **Islamic School of Cinema** in Tehran, Iran, where there was also a film school during the 1930s run by **Avanes Ohanian**, and multiple universities such as the University of Tehran's College of Fine Arts, now offer training, including in **animation** following the founding of the country's first such program by pioneer Nouredin Zarrinkelk in 1974; the Cairo Higher Institute of Cinema in Egypt, and the Film Program at The American University in Cairo, offering the only integrated degree in film (studies and production) in the Arab region; and, in Beirut, the Lebanese American University, the University of the Holy Spirit (Kaslik), and, especially, the Université de Saint-Joseph. The earliest film school in Turkey, The Cinema TV Institute, was founded in 1974 by Sami Şekeroğlu under the State Fine Arts Academy (currently Mimar Sinan Fine Arts University) which also houses the Turkish Film Archive founded in 1967. This was followed by Anadolu University and Dokuz Eylül University's cinema departments founded in 1975 and 1976, respectively and Mimar Sinan University's Cinema and Television Institute in 1976. By 2019, this number rose to more than 50 departments at universities across Turkey.

In Israel, film schools have opened at Tel Aviv University, the Bezalel School of the Arts in Jerusalem (animation), Sapir College in Ashkelon, and the Ma'ale School of Television, Film, and the Arts in Jerusalem, while many Israelis have also opted to study abroad, for instance at New York University's Tisch School of the Arts, as have **Palestinians**—during the period of **Palestinian Revolution Cinema**, often in Eastern Europe, and more recently especially in Canada and the United Kingdom. The non-profit organization **Shashat**, based in Ramallah, offers training workshops aimed at promoting films by Palestinian **women**. **Western Saharan** cinéastes were long trained via scholarships abroad, often at the Cuban International Film School of San Antonio de los Baños, but The Abidin Kaid Saleh Audiovisual School was established in the Rabouni **refugee** camp in 2011, where its mission is both to teach cinematographic skills and provide a bulwark against **Moroccan** cultural encroachment.

Film training courses and educational centers have grown especially quickly in the Gulf states during the 21st century, sometimes in conjunction with the founding in the region of satellite campuses of U.S.-based universities—raising the problematic of possible neocolonial or neo-**orientalizing** educational practices—most prominently New York University Abu Dhabi in 2010, Northwestern University in Doha, **Qatar** in 2008, and, in **Jordan**, the now closed Red Sea Institute for the Cinematic Arts established in conjunction with the University of Southern California (USC), also opened in 2008. An Abu Dhabi campus of the New York Film Academy, which functioned from 2008 to 2015, was the first accredited film program in the Gulf; others include those at the Doha Film Institute and, in the **United Arab Emirates**, The American University of Sharjah, the Higher Colleges of Technology, Zayed University, and UAE University, which began developing film and media curricula towards the end of the 2000s. **Saudi Arabia's** first film school exclusively for women opened at Effat University—again with connections to USC—in Jeddah in 2013.

The Maghreb, particularly Tunisia and Morocco, is another area in which there are growing opportunities for studying film. In Tunisia, film schools have contributed to training a fairly large pool of highly qualified technicians and filmmakers, even if many of them still complement this training with work placements, workshops, summer schools, or degree programs in Europe. Current models of film production have led filmmakers to rely on local talent as much as international crews, which may be assembled for international co-productions with Europe. State-funded public schools include the Higher Institute for the Arts and Multimedia in la Manouba, founded in 2000, and the School of Audiovisual Media and Film created in 2004 on the site of the former Gammarth Studios. There are also private schools, such as the School of Architecture, Audiovisual Media and Design in Tunis. Universities offer degrees in technical aspects of filmmaking, in screenwriting, and

in directing. In Ouarzazate, Morocco, home of Atlas Studios, where **Mohamed Asli** first established a film training center in 2003, the École de cinéma de Ouarzazate provides degrees in cinematography, costume, make up, and location management; the Marrakech School of Visual Arts founded in 2004 is a private school financed by a non-profit foundation created that seeks to recruit a large range of students from different nationalities and socioeconomic backgrounds with a system of scholarships; the Higher Institute for Audiovisual Media and Filmmaking set up in 2012 in Rabat is a state-funded institution that operates under the aegis of Morocco's Ministry of Communication; a degree program in production management and techniques operates at the University of Ibn Zohr in Agadir; and the University Abdelmalek Essaadi in Tétouan offers courses. Training can also be attained via hands-on experience: **Nabil Ayouch's** project of a Film Factory, "Made in Morocco," launched in 2005, was conceived as a means to train young filmmakers, providing them with equipment and a crew to make genre films (horror films, thrillers, comedies) in 15 days of shooting. This program led to the production of 35 films over five years, contributing to the education of many young filmmakers, such as **Hicham Lasri** and Yassine Fennane. No film school currently exists in Algeria; however, various initiatives have enabled a handful of Algerians to learn filmmaking. The **documentary** maker Habiba Djahnine launched the Documentary Days in Bejaïa in 2003, an event which included training workshops in documentary filmmaking. Other initiatives have brought together European and Algerian organizations, such as a training program in postproduction launched in 2017 that partnered the La Fémis with the Tayda Film studios, which had opened shortly beforehand in Algiers, and a similar cooperation, launched in 2014, between the French Institute in Algiers and the Premiers Plans Film Festival in Angers, France, which operated for five years in a row but did not take place in 2019, reflecting doubts about the sustainability of such initiatives, whereby the lack of continuity prevents filmmakers and technicians from developing the skills they need in order to contribute to a national film sector.

FISAHARA FILM FESTIVAL. Also known as the Festival in the Desert, FiSahara takes place in the Sahrawi **refugee** camp of Dhakla in the **Algerian** desert across the border from the **Western Sahara**, much of which has been occupied by **Morocco** since 1975. FiSahara was instigated by Peruvian filmmaker Javier Corcurera and started as the International Sahara **Film Festival** in 2003. It is currently administered from Spain by Executive Director Maria Carrión, in conjunction with the Sahrawi Ministry of Culture. A highly unusual film festival, FiSahara's guests, filmmakers and audience alike, must fly in through the nearby Algerian outpost of Tindouf and be transported to Dhakla, the remotest of the camps, where they are hosted by Sahrawi families. Although it also shows entertainment films such as, for example, *Kung*

Fu Panda and *Winged Migration*, FiSahara is part of the Human Rights Film Festival circuit and a human rights theme is always present, highlighting not only the situation in Western Sahara but other instances of displacement and human rights abuses across the world, including the occupation of **Palestine**, serial dictatorships in Guatemala, and the search for information about those disappeared during military rule in Argentina.

The winning film at each festival receives a white camel, and in 2016 this was, for the first time, a film, *Leyuad*, cocreated by Sahrawis themselves. Carrión describes the festival as a “Trojan horse” that brings leading figures from the worlds of film and human rights to the Sahara where they will see and hear the Sahrawi story and, it is hoped, become advocates. Perhaps the most notable of such attendees is Javier Bardem, who produced and narrates a film about the Western Sahara, *Sons of the Clouds* (Alvaro Longoria, 2012), and has represented the Sahrawis to the Spanish government and at the United Nations. Since 2016, various factors, including security concerns, have led to the cancellation of the festival.

5 BROKEN CAMERAS (2013). Palestinian Emad Burnat codirected with Israeli filmmaker Guy Davidi this personal **documentary** about nonviolent resistance in the West Bank village of Bil’in to Israeli settlement expansion and encroachment on the villagers’ land. The film opens with Burnat’s purchase of his first camera in 2005 to record the birth of his youngest son and parallels the development of the village protests in response to increasing acts of settler violence with his son’s growth over the subsequent five years. *5 Broken Cameras* brought much international visibility to Emad Burnat’s plight and that of his village and received much visibility and acclaim. It won the 2012 Sundance **Film Festival Award**, the Golden Apricot for Best Documentary at the 2012 Yerevan International Film Festival in Armenia, and the 2013 International Emmy Award. After the film was nominated for an Academy Award for Best Documentary in 2013, Burnat and his family were temporarily detained by U.S. immigration officials at Los Angeles International Airport when attempting to enter to the country in order to attend the awards ceremony. *See also* ISRAELI OCCUPATION.

FLAT, THE (2011). This *vérité* **documentary** follows Israeli filmmaker Arnon Goldfinger as he uncovers and reveals the embarrassing truth that his grandparents, German Jewish immigrants to Mandate **Palestine**, were friendly with an important Nazi propaganda officer, Leopold von Mildenstein. Archival research in Israel and Germany reveals that the Tuchlers had hosted von Mildenstein’s family and taken them on a tour of Palestine prior to the outbreak of the Second World War and the onset of the **Holocaust** and had worked with them to encourage Jewish Germans to emigrate to Palestine.

The disturbing revelations of the film situate it as *hasbara*, as they focus on uncomfortable aspects of **Zionist** history while neglecting to mention, much less examine, their effects on the Palestinians who were the majority inhabitants of that region until the 1947–1948 *Nakba*.

FLIRTATION OF GIRLS (1949). This **Egyptian musical comedy** romance directed by **Anwar Wagdi** stars **Naguib El-Rihani** as a downtrodden Arabic instructor, Hamam, who is called in to tutor the frivolous daughter of the Pasha, Layla (**Layla Murad**). The film carries a spectacular ensemble of actors, including **Yussuf Wahbi** and **Mohamed Abdel Wahab** as themselves in a surreal ending. In a single night, Layla sets out to a nightclub (with a love-struck Hamam in tow) to meet her boyfriend, discovers that he is a shameless womanizer, ends up in a car with a chivalrous pilot (Wagdi), and stumbles on the residence of Wahbi himself, where a full orchestra performance is about to take place, conducted by Abdel Wahab. Strangely accommodating of the odd pair, Wahbi offers Hamam some advice on the futility of cross-class relationships and thus finally brings Hamam, Layla, and everyone else to their senses, as the narrative is rushed to a tidy conclusion. The film has been canonized for the exemplary nature of its **star** performances and plotline consisting of a series of mistaken identities common to the **genre**. Although viewed with befuddling lightness and humor, the film also captures a time when Egypt and “Egyptian-ness” comprised a conglomeration of nationalities and class formations.

FONDATION LIBAN CINÉMA (FLC). Founded in 2003 by Aimée Boulos and headed since 2012 by Maya de Freige, FLC is a nongovernmental organization that aims to federate the **Lebanese** audiovisual industry and support Lebanese cinema while promoting Lebanon as a destination for film production. FLC also works toward the implementation of coproduction agreements between Lebanon and other countries, mainly France.

FONDS SUD CINÉMA. Between 1984 and 2011, the French government has sought to support the influence of Francophonie in the global South, primarily by granting partial production aid to more than 400 films through a state funding vehicle, the Fonds Sud Cinéma. The Fonds supported Francophone filmmaking in the **Maghreb**, Latin America, sub-Saharan Africa, Asia, and other developing regions. Its aim was to form partnerships with filmmakers from Southern countries and to foster the production of films that project a strong cultural identity. Fonds Sud Cinéma monies were disbursed by the French Centre National du Cinéma (CNC), Ministry of Culture and Communication, and Ministry of Foreign Affairs and cover feature, **animation**, and creative **documentary** projects intended for theatrical release in

France and abroad. The funds were allocated to a production company established in France since the greater part of the sum was earmarked for production and postproduction in that country. In 2004, the French CNC, in partnership with the Intergovernmental Agency for Francophonie, improved its support schemes for screenwriting and writers-in-residence programs.

In 2011, however, both Fonds Sud Cinéma and the affiliated Aide aux films en langue étrangère were terminated and replaced, the following year, with Aide au cinéma du monde, which is open to French film coproductions with a wider range of countries including many in the **Middle East**, apparently with the goal of avoiding a **neocolonial** pattern of support to former colonies. In 2018, the budget was 6 million euros per year, with a limit of 250,000 euros per film project for production and 50,000 euros for postproduction. At least 50 percent must be spent in France and at least 25 percent in the other countries involved.

FORD TRANSIT (2002). Hany Abu-Assad's quasi-documentary follows a charismatic West Bank cabdriver as he avoids roadblocks, dodges bullets, and trades traffic reports with other drivers. The camera focuses mostly on the passengers: businessmen, religious leaders, elderly matrons, young women, and children covered with face paint. Through interviews and observations, some passengers insist that they are politically detached, but others have strong opinions to share: a Muslim leader unapologetically supports suicide bombers, leading to a contentious debate among fellow passengers. Human rights activist and **Palestinian** Authority spokeswoman Hanan Ashrawi (also featured in *Hanan Ashrawi: A Woman of Her Time* [Mai Masri, 1995]) makes an appearance as a passenger, as do **Israeli** American filmmaker B. Z. Goldberg and Palestinian Israeli political figure Azmi Bishara. The film offers ordinary Palestinians a chance to speak while representing their limited freedom of movement. The difficulty and futility of the Al-Aqsa **Intifada's** impact on the physical landscape of the **Occupied Palestinian Territories** is highlighted, as it is in Abu-Assad's other films, *Rana's Wedding* (2002) and *Paradise Now* (2005).

FORGET BAGHDAD: JEWS AND ARABS—THE IRAQI CONNECTION (2002). This independent documentary was directed by **Iraqi** Swiss filmmaker Samir. A Swiss–German coproduction, it examines the lives of five important Iraqi **Israeli** writers and intellectuals of the political Left, four of whom emigrated from Iraq during the early 1950s, when the newly established state of Israel campaigned to recruit Jewish immigrants from neighboring Arab countries in an effort to boost its Jewish demographic and minimize its reliance on **Palestinian** labor. Using archival footage from the period, *Forget Baghdad* also includes interviews with Shimon Ballas, Moshe

(Moussa) Hourì, Sami Michael, Samir Naqqash, and the Israeli-born **Ella Shohat**, constructing a cinematic sense of historical movement and travel that characterizes the Mizrahi experience as at once **exilic and diasporic**.

FOROUGH FESTIVAL OF WOMEN'S FILMS. This independently run **film festival** started in 1999 to celebrate Iranian film by and about **women**. It was named after **Iran's** acclaimed poet and filmmaker **Forough Farrokhzad**.

FOROUZAN (FOROZAN) (1937–2016). Born in Bandar-e Anzali, Forouzan was an **Iranian** actress, producer, and dubbing artist. She is considered the greatest female **star** of commercial cinema before the **Iranian Revolution** and costarred next to **Mohammad-Ali Fardin** and **Naser Malek Motiei** in some of the highest-grossing films of the era. Forouzan began her career as a voice-over actress and took her first role in *The Shores of Anticipation* (Siamak Yasemi, 1963). *Qarun's Treasure* (Yasemi, 1965) made her a star. Born Parvin Kheyrbakhsh, Forouzan like many other female artists of the commercial cinema, such as Shahrzad, Sohaila, and Jamile, and unlike males, used a pseudonym/screen name. During her 14-year career, she acted in 56 movies, most of which were tough-guy, **luti**, or so-called stewpot films. Her roles usually included **musical** song-and-dance scenes, often set in a cabaret and filmed with a voyeuristic, male-driven camera. However, during the 1970s, Forouzan worked with alternative directors such as **Dariussh Mehrjui** (*The Cycle* [1974]) and **Ali Hatami** (*Baba Shamal* [1971]). Although she was banned from the screen after the Iranian Revolution and grew more and more isolated, she did not leave the country. The reactions, especially on social media, to her death in Tehran revealed that despite not having appeared publicly since 1978, she remained a popular artist among Iranians both in Iran and in the **diaspora**.

FOULADKAR, ASSAD (1961–). Born in Beirut to an **Iranian** family, Fouladkar studied theater in **Lebanon** and filmmaking at Boston University. He worked in the United States and Australia before returning to Lebanon, where he directed his first feature, *When Maryam Spoke Out* (2002). A keen producer, he convinced the Lebanese American University, where he teaches, to sponsor his productions. In 2004, the Sundance screenwriters lab selected his script-in-progress *The Cedar Tree*, which **Youssef Chahine** had agreed to produce. Between 2007 and 2016, he worked in **Egypt** on a sitcom, *A Man and Six Women*. In 2015, he directed *Halal Love (and Sex)*, a tragicomic take on the difficulty of dealing with one's emotional and sexual desires without breaking the rules of **Islam**, which played widely at **film**

festivals and might be seen both to challenge and reinforce **orientalist** stereotypes. His last film to date is the Egyptian **comedy**, *Qarmat Beyitmar-mat* (2019).

FOUNDATION OF THE OPPRESSED. Founded by Ayatollah **Ruhollah Khomeini** immediately after the **Iranian Revolution** in March 1979, this organization remains the largest of several religious foundations wielding considerable economic power through a wide variety of financial and commercial interests. Initially established to manage equipment confiscated from interests tied to the shah's regime, the foundation was responsible for running many cinemas throughout the 1980s. It also entered cinema production, specializing in **Sacred Defense** films and other socially conscious works, including **Mohsen Makhmalbaf's** highly popular *The Cyclist* (1989) and *Wedding of the Blessed* (1989) and **Rakhshan Bani-Etemad's** *Off Limits* (1988).

FOX, EYTAN (1964–). Fox is one of a handful of **Israeli** directors whose films have been distributed widely outside **Palestine**–Israel. Attention to his work is warranted not so much by its aesthetic quality, however, which is traditional by industry standards, but in light of its orientation toward an international “queer” audience. The independently produced *Yossi & Jagger* (2002) broke Israeli cultural and institutional taboos by depicting same-sex relations between Israel Defense Forces soldiers, while *Walk on Water* (2004) extended the metaphor to Germany, with male homosexuality made a founding impetus for resistance both to Palestinian oppression and the failure to root out and punish Nazi **Holocaust** perpetrators. Fox's discourse on sexuality can be seen as reactionary, however, in that it rehearses the classic psychoanalytic notion that homosexuality is a neurosis bound to manifest antisocial behavior and potential violence. Hence *The Bubble* (2006), in which a gay Palestinian, frustrated with both **Zionism** and sexual conservatism within his occupied village, straps on explosives and kills both himself and his Jewish Israeli lover outside a Tel Aviv cafe.

FREE OFFICERS COUP. See **NASSER, GAMAL ABDEL** (1918–1970).

FRONT DE LIBÉRATION NATIONALE (FLN) / NATIONAL LIBERATION FRONT. During the late 1950s and early 1960s, a Cinéma Service was attached to the FLN, a left-socialist formation and **Algeria's** main anti-colonial organization, during the struggle for independence from France. Its function was to train filmmakers in the art of political cinema that would support the liberation movement. A central presence in the service was French activist René Vautier, who would direct *Algeria in Flames* in 1959.

Although several FLN filmmakers died in battle, others went on to work in the postindependence film industry, notably **Mohamed Lakhdar-Hamina** and **Ahmed Rachedi**.

FRONTIERS OF DREAMS AND FEARS (2001). Codirected by **Mai Masri** and **Jean Chamoun**, this **documentary** analyzes the Palestinian refugee experience by featuring a pen-pal relationship between two **Palestinian** teenage girls who live in camps separated by the **Israeli-Lebanese** border. Manar, who lives in Shatila refugee camp near Beirut, visits the ancestral Palestinian village of Mona, who lives in Dheisha refugee camp in Bethlehem. There she collects some earth and video footage to mail to her displaced friend, thus exemplifying the contradictory grounding and dispersal of Palestinian national memory. The film is framed by the Israeli withdrawal from southern Lebanon in May 2000, which enables Mona and Manar to greet one another face-to-face for the first time from opposite sides of the high-security, barbed-wire border. The film's somber closing, marked by the start of the Al-Aqsa **Intifada** in November 2000, places the girls' hopes and optimism in stark relief, as Manar is portrayed with her peers throwing rocks at Israeli soldiers.

FUTURE TELEVISION (FUTURE TV). A satellite station based in Beirut, Future TV began broadcasting shortly after the **Lebanese Civil War** ended. Rafiq Hariri opened the station in 1993 as one project among many aimed at reorienting the national compass and resituating **Lebanon** as an economic player in the region. Future TV undeniably served as a tool to advance Hariri's reconstructionist agenda and could never fully be dissociated from his political position as prime minister. Future TV presents a pro-Western, pan-Lebanese perspective that has followed television trends in the United States and Europe, with reality contestant shows such as *SuperStar*. Its programming is primarily entertainment oriented and provides content that is more provocative than its Gulf rivals, but it also offers regionally popular talk shows. The station has also provided employment for several independent filmmakers, including Nigol Bezjian, **Rabih Mroué**, and **Akram Zaatari**. Since Hariri's assassination, the station has largely become a mouthpiece for the Future Movement, which is affiliated with the March 14 Alliance.

G

GAMAL, SAMIA (1924–1994). Born in Wana, **Egypt**, and raised near the Khan El Khalil bazaar in Cairo, this world-renowned **belly dancer** began her performance career in a 1940s Cairo nightclub owned by Badia Masabni, a highly influential **Syrian**-born dancer, who also discovered **Tahiyya Carioca**. During the late 1940s and early 1950s, Gamal met and began costarring with Syrian **Lebanese** singer/composer Farid al-Atrache (who became her lover) in several Egyptian **musicals**, in which she played the love interest. These included *The Genie Lady* (**Henri Barakat**, 1949), the acknowledged inspiration for the **orientalist** U.S. television shows *I Dream of Jeannie* and *Bewitched*; *It's You I Love* (**Ahmed Badrakhan**, 1949); *Last Lie* (Badrakhan, 1950); *Come and Say Hello* (Helmi Rafla, 1951); *Don't Tell Anyone* (Barakat, 1952); and *A Glass and a Cigarette* (**Niazi Mustafa**, 1955).

Like her contemporary and rival Tahiyya Carioca, Gamal's belly dancing combined Western forms, including ballet and flamenco, but Gamal's innovation was a modern improvisational style that involved freer movement and seemed less formal; she was also the first belly dancer to wear high-heeled shoes while performing. In 1949, King Farouk proclaimed her the National Dancer of Egypt. Thus did she garner international attention, soon enjoying a nightclub run in New York City's Latin Quarter, becoming the subject of a series of Gjon Mili photographs that appeared in the 24 March 1952 issue of *Life* magazine and featuring in the French cinematic production of *Ali Baba and the Forty Thieves* (Jacques Becker, 1954). After a failed marriage to a Texas businessman claiming bogus oil wealth, she returned to Egypt, where she married actor **Rushdi Abaza** and in 1959 was cast alongside **Omar Sharif** as a benevolent government spy posing as a belly dancer in *Rendezvous with a Stranger* (Atef Salem). Gamal continued performing with relative consistency well into her seventies, almost until her death from cancer.

GAMMARTH STUDIOS. The Gammarth Studios were established in a suburb of Tunis, **Tunisia**, in 1966 as a somewhat belated part of the state film organization **Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques**' agenda to promote indigenous film

production. Gammarth in particular was responsible for the production and postproduction of Tunisian films. Because its laboratory could only process black-and-white stock, however, many Tunisian filmmakers interested in color shooting were compelled to pursue postproduction elsewhere. By the time the studio was equipped for color processing, the facility was in disarray, and, due to financial constraints and eventual bankruptcy, it was closed in the early 1980s.

GARO (1965). Directed by Gary Garabedian, this film narrates the true story of a **Lebanese** outlaw who spent his life being tracked by the police until his murder in 1965. Despite difficult production conditions (the film was shot with film reels left over from commercial productions), *Garo* became a popular success, launching actor Mounir Maasri's career. By recurring to neo-**realist** aesthetics and the Lebanese vernacular at a time when the majority of Lebanese films were formulaic **musicals** and **comedies** using the **Egyptian** vernacular, Garabedian helped initiate a new "Lebanese" trend in cinema. He died in a fire four years later along with 20 other people on the set of his last film, *We Are All Fedayeen*, which was later edited in accordance with Garabedian's shooting script and released in 1969.

GATEKEEPERS, THE (2012). One of the most renowned of the **Israeli** public relations, or *hasbara*, films, this **documentary** directed by Israeli filmmaker Dror Moreh was nominated for a 2013 Academy Award in the Best Documentary category. The film features talking-heads interviews with six former heads of the Israeli internal security service, Shin Bet, who reveal their knowledge of and complicity in Israeli war criminality against the region's **Palestinian** population. These admissions, which are intercut with fictionalized reenactments of the illicit activities, led the film to be described by the North American mainstream press as a revelatory instance of Israeli self-criticism. *The Gatekeepers* was promoted in the *New York Times* by Israeli Foreign Ministry officer Ofra Ben Yaacov as an excellent means by which to dispel international criticism of the **Israeli Occupation**, although Palestinian voices are marginalized in the film.

GEMAYEL, BASHIR (1947–1982). Gemayel was the charismatic son of the Maronite patriarch Pierre Gemayel, who founded the **Lebanese nationalist** Al-Kitaeb Party in 1936 after visiting Nazi Germany. As head of both Al-Kitaeb and the Phalange militia during the **Lebanese Civil War**, Bashir vociferously called for the ousting of all **Palestinians** from Lebanon. Shortly after he became president-elect, a Maronite Christian member of the **Syrian** Social Nationalist Party assassinated Bashir and 25 others in a bomb blast. Presuming Palestinian responsibility for the assassination, however, Pha-

large forces attacked the Sabra municipality and the Shatila **refugee** camp. The resulting slaughter of thousands of men, women, and children is recounted by some of the perpetrators in the confessional **documentary** *Mas-saker* (Monika Borgmann/Lokman Slim, 2005), and **Israel's** role in the attack is analyzed in the **animation** feature *Waltz with Bashir* (Ari Folman, 2008). Amine Gemayel, Bashir's less charismatic brother, subsequently assumed the presidency. Today, Bashir remains idolized by many Maronites, and East Beirut hosts several monuments that memorialize him.

GENDER AND SEXUALITY. Throughout the **Middle East**, gender and sexuality are often treated indirectly or as topics too culturally sensitive to deal with head-on in the mass medium of cinema. Middle Eastern cinema does not differ in this respect from pre-1950s Western cinemas, in which depictions of homosexuality, female sexuality and lesbianism, and gender role transgression were subjected to strict codification and **censorship**. Yet Middle Eastern understandings of sex–gender difference, like those regarding **women**, diverge from those in the West, both historically and culturally, and are affected in modern times by the experience of **colonialism**. Under the latter, Middle Eastern sexual practices and gender roles were mediated in the West by **orientalism**, which at once exoticized and denigrated them—a history rehearsed in films such as *The Sheik* (George Melford, 1921) and *Lawrence of Arabia* (David Lean, 1962), and, in updated fashion, by the **Iranian**-supported **Afghan** film *Osama* (Siddiq Barmak, 2003) and the **Israeli** *The Bubble* (Eytan Fox, 2006), as well as in the industry cinemas of **Egypt**, **Lebanon**, and **Iran** (in particular the Iranian *luti* genre), and critiqued in auteur films such as the **Syrian** *Dreams of the City* (Mohammad Malas, 1983) and the Italian-supported **Turkish** diasporic film *Harem Suaré* (Ferzan Özpetek, 1999). In Turkish (post-)Yeşilçam cinema, furthermore, some traditional sex–gender practices are identified as social ills to be modernized.

An ensuing effect of these constraints has been a tendency to position sex–gender difference allegorically, whereupon it figures either as a symbol of social decay or as a beacon of national liberation but is seldom analyzed in its own right. Examples include the **Tunisian** films *Man of Ashes* (Nouri Bouzid, 1986) and *Bezness* (Bouzid, 1992); the **Moroccan** film *The Closed Door* (Abdelkader Lagtaâ, 2000); the Iranian films *Baran* (Majid Majidi, 2001) and *Offside* (Jafar Panahi, 2006); the Turkish films *Heads and Tails* (Uğur Yücel, 2003) and *The Edge of Heaven* (Fatih Akın, 2007), the latter a German coproduction; the Egyptian film *The Malatili Baths* (Salah Abu Seif, 1973); the Israeli *hasbara* “pinkwashing” films *Walk on Water* (Fox, 2004) and *Secrets* (Avi Nesher, 2007), the latter involving a lesbian relationship in the Jewish orthodox community; and the **Lebanese** films *When Maryam Spoke Out* (Assad Fouladkar, 2002), *Caramel* (Nadine Labaki, 2007), and *The Lost Man* (Danielle Arbid, 2007), which pursues an atypical-

ly hard erotic edge. Such films, largely auteur productions, are, with the exception of Turkey, frequently censored in their “home” countries for their perceived offense to dominant sensibilities. In contrast, whole series of Turkish films have placed gender and sexuality at their narrative centers. The “woman film” **genre** of the 1980s featured dominant female characters who are sexually free or challenge societal norms without being punished in the filmic narrative, and many late and **post-Yeşilçam** films focus on lesbian, gay, and transgender relationships. Such films have not been censored, and aside from a handful of recent diasporic films, almost all have been distributed, and exhibited in Turkey.

Most other Middle Eastern films that have offered serious analysis of sex–gender difference are international coproductions involving European or North American funding, and also directed by auteurs—many of them **exilic and diasporic** filmmakers—engaging experimental aesthetics in order to integrate issues of homosexuality, female sexuality and lesbianism, and gender transgression with questions of political transformation. Examples include the **Palestinian** films *Measures of Distance* (**Mona Hatoum**, 1988) and *The Milky Way* (Ali Nassar, 1997), the latter of which advocates the importance of sensuality amid political difficulty; the Egyptian *Alexandria, Again and Forever* (**Youssef Chahine**, 1990) and *Mercedes* (**Yousry Nasrallah**, 1993); the Turkish film *Steam: The Turkish Bath* (Özpetek, 1997), concerning an Italian who discovers his homosexuality when visiting Turkey on business; the Lebanese *Red Chewing Gum* (**Akram Zaatari**, 2001); *Bedwin Hacker* (**Nadia El Fani**, 2002) and *Narcissus* (**Sonia Chamkhi**, 2015), the first French-supported and both directed by Tunisian women; *Much Loved* (**Nabil Ayouch**, 2015), concerning the prostitution of Moroccan women in clubs targeting wealthy visitors mostly from the Gulf states; the Iranian *Women’s Prison* (Manijeh Hekmat, 2002) and **Tahmineh Milani’s** *Two Women* (1999) and *The Hidden Half* (2001), the latter of which led, briefly, to Milani’s imprisonment, as well as *Men at Work* (**Mani Haghighi**, 2006), which examines male sexuality; and the Israeli diasporic **documentary** *Zero Degrees of Separation* (Elle Flanders, 2005), about two Israeli–Palestinian couples, one lesbian, one gay male. Many of these films also faced regional censorship—and misunderstanding in the West. Despite increasing conservatism in the Egyptian film industry during the 2000s, the blockbuster *The Yacoubian Building* (**Marwan Hamed**, 2006) also dealt integrally with homosexuality, yet through melodramatic conventions that violently recontain its partly sympathetic portrayal. In the 2010s, **Abdellatif Kechiche**, one of many **beur** filmmakers who have turned away from themes specific to that community, has produced a series of films emphasizing sexuality and containing explicit scenes: *Black Venus* (2010), about the exploitation of Saartjie

Baartman, the “Hottentot Venus”; *Blue Is the Warmest Color* (2016), about a cross-class lesbian relationship; *Mektoub My Love: Canto One* (2017); and *Mektoub My Love: Intermezzo* (2019).

GENRES. The film industries of the **Middle East** are, like Hollywood, designed primarily to produce popular, somewhat formulaic entertainment based on the appeal of familiar dramatic structures, **stars**, and stereotypes. However, such formula films, or genres, may change over time—often referred to as generic revision or transformation—thus interacting differently with society and audiences under shifting historical conditions. In addition, individual films and film movements, produced within or alongside the major industries, occasionally adopt a **realist** aesthetic that itself effectively constitutes a genre, with recognizable conventions that are, however, often more socially critical, less dependent on stars, with less predictable characters, and less oriented toward escapism. Nevertheless, realism may coexist with melodrama in industrial productions, as it clearly does at times in **Egypt** and in **Turkey’s Yeşilçam**. Genre cinema is clearly contrasted and frequently opposed by art or auteurist cinema, although major art-film directors such as **Youssef Chahine** have made genre films within and without the industry.

Like other world cinemas, the traditional genres of the industries of Egypt, **Israel**, **Iran**, Turkey, and to some degree **Lebanon** are **comedy**, melodrama, and, in the former three instances, action-adventure. These may overlap with conventions of the **musical**, typical of melodrama in that the narrative is to some degree subsumed by spectacle, and different musical subgenres appear in different countries. Thus, the **belly-dancing** film has flourished primarily in Egypt, where it has launched the careers of major stars, such as **Samia Gamal**, **Tahiyya Carioca**, **Hind Rustom**, and **Souad Hosni**—who stars in the blockbuster *Watch Out for Zuzu* (Hassan El-Imam, 1972), which revises the earlier formula. More recently, **Saudi** financing of much Egyptian cinema has discouraged the production of such films. The Egyptian industry, sometimes referred to as “Hollywood on the Nile,” has, perhaps unfairly, been criticized for undue imitation of Hollywood, partly for its reliance on generic formulas.

In Israel, the **bourekas** film, a blend of music and comedy depicting working-class Mizrahi stereotypes, flourished in the 1960s, the most famous example being *Sallach Shabbati* (Ephraim Kishon, 1964), and was somewhat revised in the subsequent decade in films such as *The House on Chelouche Street* (Moshe Mizrahi, 1973) and *Kazablan* (Menachem Golan, 1973)—the country’s first full-scale musical. In Iran, the **luti** (or *jahel*) film focused on the honorable rogue who fought for his honor and implicitly opposed Western influences. The films of **Samuel Khachikian** are typical, and the genre was revised by **Massud Kimiai**, starting with *Qeysar* (1969), in the late 1960s. *Luti* films fell into disfavor after the **Iranian Revolution** of 1979 and

were partially replaced by the new war, or **Sacred Defense**, film genre that arose out of the 1980–1988 war with **Iraq**. Focusing originally on the battle at the front, the genre expanded to emphasize mourning for the missing soldier, as exemplified in the films of **Ebrahim Hatamikia**, and has even included comedies, notably **Kamal Tabrizi**'s *Leili Is with Me* (1996). Comedies, always important components of *film farsi*, the popular Iranian industry, have come to increasingly dominate the box office at the end of the second decade of the new century, including the work of Tabrizi and **Mani Haghighi**. Iranian horror films are subject to censorship in the country and are consequently an **exilic or diasporic** phenomenon. They include *Under the Shadow* (Babak Anvari, 2016), a **Jordanian/Qatari/United Kingdom** coproduction set in 1988 Tehran, and *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014), a vampire–western hybrid but also a wry comedy in the vein of Jim Jarmusch.

In Turkey, the Yeşilçam industry flourished from the 1950s through the 1990s, producing many melodramas, action-adventures, and comedies. Rural melodramas were popular in the early Yeşilçam period, exemplified by the work of **Lütfi Ö. Akad**, as were other melodramatic subgenres such as family melodramas and child melodramas, the latter following the success of *Little Ayşe* (Memduh Ün, 1960). Sex films featuring actresses such as **Zerrin Egeliler** were popular during the 1970s, as were **women's** films such as *Mine* (**Atıf Yılmaz**, 1982) during the 1980s. The post-Yeşilçam era produced multiple male weepies. The **new Turkish cinema** is demarcated by a boom in comedy films on the popular front and realist dramas in the art-house and **film festival** circuits. And while the Yeşilçam era barely produced a handful of horror films, they have become the second most popular genre of 21st-century Turkish cinema, after comedies, similarly capitalizing on box-office successes through the making of franchise sequels such as *D@bbe* (six films to date) (Hasan Karacadağ, 2009–2014), *Siccîn* (six films) (Alper Mestçi, 2014–2019), *Azem* (four films) (Volkan Akbas, 2014, 2016; Erdiñç Kozimoğlu, 2015; Hurcan Emre Yılmaz, 2016), and *Üç Harfliler* (*Three Letters*, five films) (Alper Mestçi, 2010–2019). During the 2010s, approximately 150 horror films were made in Turkey that revolve predominantly around **Islamic** themes and mythology, playing mostly on YouTube.

Genre melodramas and comedies have also been made in other areas of the Middle East, sometimes, as occasionally in **Morocco**, in imitation of the Egyptian model, otherwise with somewhat more complex characterizations as in the films of **Leïla Marrakchi** (*Marock* [2006]) and the star-studded *Rock the Casbah* (2013). Pressing contemporary issues are often treated either directly or allegorically in genre films, especially but not exclusively in comedies. Tunisian **Mahmoud Ben Mahmoud**'s *Fatwa* (2019), for example, adopts the strategies of the thriller to tell a story about a father's discovery that his recently deceased son had joined a militant Islamist group. **Dach-**

ra, Abdelhamid Bouchnak's 2018 narrative feature, is **Tunisia's** first horror film. It tells the story of three journalism students who are tasked with writing a report on any topic but the 2011 revolution and end up confronting bodies and bones in a forest. Alongside the growth of comedies aimed mostly at domestic audiences, this genre film signals a shift away from the long history within **Maghrebi**, especially Tunisian, cinema of dependence on the European market and the **world cinema** circuit. A contemporary growth in Israeli horror films, more than a dozen of which have appeared since 2011, also suggests the further development of this genre in the Middle East, partly in an effort to attract or retain younger audiences vis-à-vis a perceived Palestinian "other."

One might also extend the term *genre* to less commercially driven cinema that usually targets educated, elite, and niche segments of the population and is frequently accorded the significance of art object rather than mass culture. In Lebanon, for example, films that respond to the **Lebanese Civil Wars**—the very varied works of **Jocelyn Saab**, **Randa Chahal Sabbagh**, **Mohamed Soueid**, **Philippe Aractingi**, **Walid Raad**, and many others—could be constructed into a genre, although their typically more experimental, **documentary**, or self-conscious stylistics often preclude them from such designation. In **Algeria**, the earliest postindependence films focused almost exclusively on the liberation struggle, constituting a distinct group of films that could be analyzed in terms of genre, the critical thrust of which has continued in the more recent work of revolutionary filmmaker **Ahmed Rachedi**—didactic biopics about heroes of the war of liberation, including *Mostefa Ben Boulaid* (2010), *Krim Belkacem* (2012, reedited in 2014), *Lotfi* (2015), and *The Seven Ramparts of the Fortress* (2016). In Israel, **Holocaust** films, often made outside the industry, also form a distinct cinematic genre. Finally, the category of art films, typically made with coproduction funding from Europe, tends to mix realist and generic qualities, including comic elements, in order to attract film festival audiences and wider distribution outside their countries of origin.

GERSTEL, YULIE COHEN (1956–). Hailing from an elite **Israeli** family and trained in communication arts at the New York Institute of Technology, this independent filmmaker has directed four personal **documentaries** about Jewish coming-to-consciousness regarding the **Israeli Occupation** and the contradictions of **Zionism**. *My Terrorist* (2002) explores Gerstel's feelings as she engages with, and ultimately forgives, an imprisoned **Palestinian** who is partly responsible for a London bus bombing in which she was injured while working as a stewardess for El-Al. *My Land Zion* (2004) traces Gerstel's painful process of learning that her parents and grandparents were directly involved in implementing the *Nakba*. *My Brother* (2007) follows Gerstel's attempt to locate and communicate with her estranged brother, who

joined a Jewish ultraorthodox sect in Jerusalem, thus alienating himself from his secular family. *My Israel* (2008) reprises Gerstel's earlier films, portraying her attempt to free from prison the Palestinian involved in the bus bombing, to question the founding myths of Israel, and to reconcile with her brother.

GHAFFARI, FARROKH (1921–2006). This acclaimed **Iranian New Wave** film director established the National **Iranian** Film Society (NIFS) in 1949 at the Iran Bastan Museum in Tehran as an organization instrumental in introducing **world cinema** as well as noncommercial, artistic, and alternative cinema to Iran. Ghaffari and the NIFS brought two critical new engagements to Iranian cinema: social and political themes and the infusion of literature into the cinema. Ghaffari's debut feature, *South of the City* (1958), portrayed the urban poverty of Tehran's south side, while his *The Night of the Hunchback* (1965) adapted a story from *The Thousand and One Nights*. These innovations would find their future use in the 1960s cinema of social **realism** and articulate literariness that variously characterizes the pathbreaking work of directors such as **Forough Farrokhzad**, **Ebrahim Golestan**, and **Dariush Mehrjui**.

GHALEM, ALI (1943–). Born in **Algeria**, Ghalem moved to France in 1965. He directed two low-budget features, *Mektoub* (1970) and *The Other France* (1975), each of which concerns the precarious situation of the Algerian immigrant community in France, and he wrote a novel, *A Wife for My Son* (1979), which he adapted into a feature in 1982 in Algeria. The film narrates the story of an 18-year-old Algerian schoolgirl, Fatiha, whose parents decide, in accordance with local tradition, to marry her off and select for her husband Hussein, a 35-year-old Algerian immigrant worker in France. Fatiha is forced to submit to her parents' wishes, although she and Hussein have never met. The latter returns to Algeria for the wedding, consummates the marriage, and returns to his job in France, leaving Fatiha behind with his family in Algeria. *See also* **BEUR CINEMA**; **GENDER AND SEXUALITY**.

GHAZI, CHRISTIAN (1934–2013). Leftist **Lebanese** filmmaker Christian Ghazi dedicated his life to the **Palestinian** cause, participating in up to 21 resistance actions on the Lebanese–**Israeli**/Palestinian border. He began his cinematic work directing promotional **documentaries** about tourism in Lebanon. However, due to the controversial tone of some of those films (in one, Ghazi superimposes the sound of casino slot machines onto images of a poor peasant and his cows, and vice versa), **censorship** agents burned them at Lebanese National Television headquarters. It was then that Ghazi turned to militant filmmaking. *Fedayeen* (1967), an adaptation of Bertolt Brecht's

Mother Courage and Her Sons, is one of the first Arab movies to focus on the Palestinian cause. With the exception of *One Hundred Faces for a Single Day* (1970), all of Ghazi's films were destroyed in 1983 by a group of Phalangist militiamen who purportedly burned them to warm up. Ghazi's work was subsequently forgotten until Nadi Lekol El Nas, a Lebanese cultural association and production company, commissioned him to make *Coffin of the Memory*, released in 2001. Nadi Lekol El Nas subsequently released a collection of the films of fellow Lebanese **Maroun Baghdadi**, whose work often addresses similar concerns.

GHOST HUNTING (2017). Director Raed Andoni gathers a group of ex-prisoners, male and female, to build a replica of Al-Moskobiya, the **Israeli** interrogation center in which many of them were formerly incarcerated, and to dramatize their experiences there after a fashion that recalls the radical method of theater of the oppressed. What begins as a creative, seemingly cathartic **documentary** approach to the trauma of imprisonment becomes a critical statement on the normalization of incarceration and state violence in **Palestine**–Israel. Raed Andoni has also produced and directed *Fix Me* (2009) and *Palestine, Summer 2006* (2006).

GIRL WITH THE RED SCARF, THE (1977). This relatively mainstream **Yeşilçam** production has especially received critical attention in the last two decades for having become a romantic cult film for younger-generation audiences. Based on a story by Chinghiz Aitmatov, **Atıf Yılmaz's** filmic adaptation concerns a divorced **woman's** inability to decide between the two men she loves—one who is handsome and caring but untrustworthy, and one who is homely but generous and industrious. Atypical of **Yeşilçam** melodrama is the film's ending, which emphasizes the woman's preference for laborious effort over erotic feeling, thus denying the kind of pleasure so often associated with **Turkish** industrial **genre** cinema. *See also* GENDER AND SEXUALITY.

GITAI, AMOS (1950–). An auteur in the European tradition holding a doctorate in architecture from the University of California, Berkeley, this consummate cineaste is the first Jewish **Israeli** director whose films have been distributed widely beyond **Palestine**–Israel, and the only one of his compatriots whose directorial oeuvre has been the subject of sustained scholarly analysis. Gitai's films are adventurously iconoclastic, especially his earlier modernist works such as *Esther* (1986) and *Berlin–Jerusalem* (1989), made while he was self-exiled in France, which utilize estrangement techniques reminiscent of both Bertolt Brecht and Jean-Luc Godard to convey complex, critically reflexive visions of authority and imperialism, exile and migration.

Although Gitai's films neither oppose **Zionism** nor explicitly engage the Palestinian–Israeli conflict, their projections of an alienated Jewish Israel infer incisive allegorical critiques of the conflict's enabling conditions.

Gitai is particularly interested in the phenomenon of persisting social violence, which his later films—*War and Peace in Vesoul* (1997, with **Elia Suleiman**), *Kadosh* (1999), the autobiographical *Kippur* (2000), and *Free Zone* (2005)—increasingly position beyond historical specificity, in human, if not necessarily individual, psychology and, especially, the material exigencies of faith. In this respect, Gitai's postexilic films made following his 1993 return to Palestine–Israel in the wake of the **Oslo Accords** effect a rapprochement with his much earlier, preexilic works, notably *Wadi Salib Riots* (1979) and *House* (1980), two made-for-television short **documentaries** in which environmental and architectural ruins concretize issues of historical memory and reenactment. Those earlier works also find fictional dramatization in the later *Alila* (2003) and documentary follow-up in *News from Home / News from House* (2006). Gitai's subsequent *Disengagement* (2007) and *One Day, You'll Understand* (2008) also evidence a return, this time in the form of modernist investigations of the Israeli–European nexus that evoke the **Holocaust** in present-day context.

More recently, while continuing to engage in modernist experimentation, for instance the elegiac fictional documentary *Lullaby to My Father* (2012), Gitai has turned to narrative feature filmmaking, including the docudrama *Rabin, the Last Day* (2015) and the situation **comedy** *A Tramway in Jerusalem* (2018), in which harmony amongst all inhabitants of Palestine–Israel is an overarching theme.

GIVE SOME CONSOLATION (1971). This **musical** melodrama of **Turkish** cinema's **Yeşilçam** period combines the typical vocabulary of that **genre** with characteristics of social **realism** associated with director **Lütfi Ö. Akad**. It concerns a factory worker whose life in a working-class neighborhood in Istanbul and interest in traditional folk and *arabesk* music conflict with the life and culture of his love interest, the factory owner's daughter. In keeping with generic conventions (which recall those of Indian cinema), the film's musical numbers are not entirely integrated with its story or setting and are performed by the protagonist, renowned *arabesk* singer Orhan Gencebay, whose character (again, typical of the genre) bears his name.

GOLESTAN, EBRAHIM (1922–). Golestan was born in Shiraz and attended Tehran University, from where he entered the services of the National **Iranian** Oil Company (NIOC). A quintessential Iranian intellectual of the 1960s, Golestan was active as a photographer, short story writer, translator, filmmaker, and producer. Along with **Farrokh Ghaffari**, Fereyduh Rehne-

ma, and **Forough Farrokhzad**, he transformed the Iranian cinema by fashioning a homegrown modernity that brought a new level of formal experimentation and an auteur culture that paved the way for later directors such as **Abbas Kiarostami** and **Mohsen Makhmalbaf**. A prolific author, instrumental in bringing Western literature to Iran through his translations of Mark Twain, George Bernard Shaw, and Ernest Hemingway, Golestan also published four collections of short stories and essays on Persian modernism. He was the first Iranian director in the 1960s to establish his own studio, the Golestan Film Unit, which initially produced **documentaries** for NIOC—including *A Fire* (1961), about an oil well aflame in Ahaz—but later transformed into a fairly sophisticated venue for producing Golestan's own films. Combining lyricism and social commentary, *The Brick and the Mirror* (1965), his first feature, is a major cinematic critique of a corrupt society. Golestan also directed *The Secrets of the Jinn-Infested Valley* (1974), a **comic** satire of the empty extravagance of the shah's monarchy. Since the mid-1970s, Golestan has lived in England. *See also* PETROFILMS.

GOOGOOSH (1950–). Born in Tehran as Faeqeh Atashin, Googoosh is a popular singer who also acted in numerous **Iranian** commercial films during the 1960s and 1970s. Her career, which spans over 60 years, began as a child **star** performing in nightclubs and acting in films such as *Fear and Hope* (Gorji Obadia, 1959), in which she sings the titular theme song from the Cold War Hollywood classic *Johnny Guitar* (Nicholas Ray, 1954). Googoosh became the first Iranian pop music star whose rise to fame was supported by performances on the new medium of television. Her mix of Iranian and Western **musical** forms, accompanied by creative dances and performances, together with her sense of fashion—short haircuts and miniskirts—turned her into the greatest Iranian pop-cultural icon of the 1970s. She would frequently appear on the covers of film, music, and **women's** magazines, as she made a woman singing and dancing publicly acceptable to the upper and middle classes. Googoosh costarred with **Ezzatollah Entezami** in Hajir Dariush's *Bitā* (1972), a melodrama of unrequited love and forced marriage, and with **Behrooz Vossoughi**, to whom she was briefly married, in several films, including *The Window* (Jalal Moghadam, 1970), *American Mamāl* (Shapur Gharib, 1975), *Fellow Traveler* (Masud Asadollahi, 1975), and *Honeymoon* (Fereyduṅ Gole, 1976). Googoosh took one of her last roles in Parviz Sayyad's *Into the Night* (1977), in which she plays the self-referential character of a pop singer who succumbs to the love and admiration of a male fan. This film figured among the highest grossing of the prerevolutionary era, partly due to sex scenes and partial nudity. Some of her films also featured her music, either diegetically set in song-and-dance sequences or as background music.

Googoosh was not only strongly associated with the “Westernization” and modernization of the shah’s era, but she also performed many times for the royal family and, during the **Iranian Revolution**, was summoned to the revolutionary court. Although pop music and female performing voices in general were forbidden after the establishment of the **Islamic Republic**, Googoosh, unlike many of her peers, decided to stay in Iran. Despite being unable to perform publicly, her popularity did not decline, and her music and videos circulated underground. During **Mohammad Khatami**’s presidency, she was one of a number of female singers allowed to perform in woman-only spaces.

In 2000, after more than 20 years of enforced silence, Googoosh left Iran and, supported by her then husband **Massud Kimiai**, went on a comeback tour beginning in Canada and ending in Dubai. At that time, a **documentary** was made about her role in cinema, entitled *Googoosh: Iran’s Daughter* (Farhad Zamani, 2000). She has since released several albums and has proven that she remains popular even in **exile**, with a new group of fans who have grown up completely in the diaspora. Googoosh spoke out in front of the United Nations in support of the 2009 protest Green Movement and has dedicated a song to the lesbian and gay community in Iran. She expressed her solidarity with the protests of December 2017 as well as the uprising in November 2019 by dedicating songs to the demonstrators and people who lost their lives in these events.

GÖREN, ŞERİF (1944–). The relatively unknown director of *The Way* (1981), the cwinner of the Palme d’or in 1982, Şerif Gören was born in Xanthi, Greece. A versatile filmmaker, in addition to directing 52 films, he has also worked as an editor, scriptwriter, producer, sound editor, and assistant director—including for **Yılmaz Güney**. Gören made his name as a director of multiple social **realist** dramas covering the difficult lives of the working and peasant classes in urban and rural settings during the late 1970s and 1980s. A few years before the release of *The Bandit* (Yavuz Turgul, 1996), he was also responsible for one of the earliest box-office hits of the **new Turkish cinema**, *The American* (1993).

GUERDJOU, BOURLEM (1965–). *Beur* filmmaker Guerdjou trained first as an actor, appearing in *Tea in the Harem* (**Mehdi Charef**, 1985), and subsequently studied film directing. From 1985, he began making short films, including *Ring* (1987) and *The Color of Children* (1994). His debut feature, *Living in Paradise* (1998), received critical acclaim and several prizes. Set in 1961–1962, during the final stages of the battle for **Algerian** independence, the film tells the story of Lakhdar Ferouz, who lives in a squalid shantytown (*bidonville*) outside Paris. Missing his wife and children,

Lakhdar has them leave Algeria and join him. Their reception of his letter is the only section of the film set in Algeria and lasts for less than a minute; nevertheless, the lush landscape, with palm trees, goats, and a strong connection to the land, emphasizes the very different experience of life in France. Although immediately appalled by the conditions she finds there, Lakhdar's wife, Nora, gradually develops strong relationships to the community in the slum, befriends a **Front de Libération Nationale** (FLN) militant, Aïcha (**Hiam Abbass**), and helps in the fight for Algerian independence by sheltering FLN supporters; Lakhdar, on the other hand, once a community leader, is now focused solely on attaining an apartment for his family. He believes that such accommodation will be equal to living in paradise, but to reach it, he is willing to shut his wife in their tiny shack (a trope that appears in other *beur* films, such as *Inch'Allah Dimanche* [**Yamina Benguigui**, 2001]), abandon support for the Algerian independence struggle, and exploit his fellow workers. His refusal to buy a present for a wedding exemplifies his alienation from traditional Algerian customs—and from his wife. Eventually, having lost everything he had worked for in France, he opts to return to newly independent Algeria—by implication, the real paradise of the film's title.

Guerdjou's subsequent *Zaïna, Horsewoman of the Atlas* (2005) also involves the problem of adjusting to inhospitable conditions, but from a less critical perspective. This German coproduction, the plot of which recalls the classic New German Cinema road movie *Alice in the Cities* (Wim Wenders, 1974), is set in the unspecified distant past and portrays the misadventures of Zaïna, an 11-year-old girl entrusted to her estranged father, Mustapha, when her remarried mother dies in a suspicious accident. The fabulistic narrative follows father and daughter through the Atlas Mountains, where Mustapha comes to battle the leader of a nomadic tribe with whom he has a long-standing rivalry. **Orientalist** sword fights, landscape shots, and **Berber** stereotypes abound, as the supposed goal of the journey, a horse race, is derailed. Guerdjou has since made two films for French television, *Danbé, la tête haute* (2014), about a woman, Aya Cissoko, who becomes a boxer after experiencing the death of her father and sister in a racially motivated arson attack, and *Marion, 13 ans pour toujours* (*Marion, 13 Years Old Forever*) (2016), concerning a girl who commits suicide after a series of bullying attacks. Both films are based on real events.

GULF WAR. See IRAQ WARS.

GÜNEY (PÜTÜN), YILMAZ (1931–1984). This most iconic **Kurdish** figure in **Turkish** cinema, born in Adana, first worked as a day laborer, cotton picker, and street vendor before becoming a short story writer and film company worker in southern Turkey. While studying economics in Istanbul, he

served as an assistant director and actor for **Atıf Yılmaz** in 1958. Under the name of the “ugly king” of Turkish cinema, Güney became a **star** of action-adventures and grim melodramas, then started writing and directing his own films. His first films as a director and writer were an action-packed love story, *Horse Woman and Gun* (1966), and gangster films that often involved desperate love affairs, such as *Live Target* (1970) and *The Hopeless Ones* (1971). International recognition came after he started to reflect his involvement with Turkish leftism in social **realist** films such as *Hope* (1970), about a horse cart rider’s hopeless search for a treasure, which earned him critical acclaim.

Güney continued to act and direct popular films that reflected aspects of his life in a melodramatic style. During the 1970s, he was jailed twice for political activities: between prison terms, he made several films, while during them he wrote several others that would be directed by others, including *The Herd* (Zeki Ökten, 1978) and *The Way* (Şerif Gören, 1981). After his second imprisonment (of eight years), for the killing of a judge following a fight at a restaurant in Adana in 1973, Güney escaped to France in 1981, where he directed his last film, *The Wall* (1983), about conditions of imprisoned children, before his untimely death from cancer.

GÜRSES, MUHARREM (1913–1999). A graduate in education who worked briefly as a teacher, this **Turkish** director began his entertainment career as a theatrical actor, then wrote novels and screenplays before acting in early **Yeşilçam** films. In 1952, after serving as an assistant director, he directed his first three films and soon became known for promoting the aesthetics of popular 1940s **Egyptian** melodrama in films aimed at rural spectators. Gürses’s films range from tearjerkers such as *They Cannot Take You from Me* (1961), a love story between a young man and his private tutor’s daughter, to historical adventures such as *Battal Gazi* (1966), which features the titular **Islamic** hero fighting against crusading Christians, and to **Turkified comedies** such as *Dümbüllü Tarzan* (1954), which features the early **Yeşilçam** comedian İsmail Dümbüllü as an urban Tarzan.

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HABABAM CLASS, THE (1975). Adapted from a memoir, this film from director **Ertem Eğilmez**, which focuses on the exploits of several students at an all-male private high school, is the first installment of the most successful **comedy** series of **Turkish** cinema. It reproduces the main tenets of the 1970s **Yeşilçam** family comedy by positioning the school principal as a father figure and the school's female caretaker as a mother figure. Successful upon its release, the film became a classic and inspired the production of five more films during the late 1970s and early 1980s. Over the past two decades, four of the original *Hababam* films were remade with new casts and did well at the box office despite their poor reception in comparison with the original series. A spin-off character from the original *Hababam* films became the protagonist of another successful film series: İnek Şaban played by **Kemal Sunal**, who **starred** in eight additional films made during the same time period. The original *Hababam* series arguably comprises the most well-known films among the Turkish-speaking public internationally, and its jokes have become abiding elements of Turkish popular culture.

HADJAJ (HADJADJ), BELKACEM (1950–). Hadjaj was born in **Algeria** but studied and worked for television in Belgium, then for **Radiodiffusion Télévision Algérienne**. From 1985 to 1991, Hadjaj taught cinema at the Institut National des Sciences de l'Information et de la Communication in Algiers and made several films and **documentaries** for television. In 1995, he directed his first cinematic feature, *Once Upon a Time*, one of the first **Berber** films, and, in 2000, the acclaimed *A Woman Taxi Driver in Sidi Bel-Abbes*, a documentary about Soumicha, a woman who must earn a living after her husband dies and so becomes the first and only female taxi driver in the titular Algerian city. The camera accompanies Soumicha as she picks up passengers who discuss their views about her job, social conditions in Algeria, and **women's** place; jump cuts between fares prefigure a similar technique in *Ford Transit* (**Hany Abu-Assad**, 2002). The bulk of the film follows Soumicha as she drives with a friend, Hamida, to several nearby towns, where they listen to women factory workers and teachers talk about their

subjection to violent attacks, some lethal, by **Islamists** reacting to the empowerment afforded many rural women by postcolonial industry. Hadjaj's subsequent DV-shot feature, *The Beacon* (2004), continues his focus on contemporary social conflict with a story of three childhood friends who retrace their relationships since 1988 as they witness the growth of Islamist movements in Algeria. *Fadhma N'Soumer* (2014) is a biopic about the titular character, a woman who leads resistance against the French in the Kabyle Mountains during the war of liberation.

HADJITHOMAS, JOANA, AND KHALIL JOREIGE (BOTH 1969–).

The films, videos, and installations produced by this couple have successfully bridged the worlds of cinema and experimental art. Their first feature film, *Around the Pink House* (1999), demonstrates frustrations about the postwar **Lebanese** landgrab and concomitant nostalgia for fleeting material remains. A subsequent feature, *The Lost Film* (2003), is a record of the filmmakers' search for a print of *Around the Pink House* that had vanished after a screening in **Yemen**—and becomes an analysis of the place of cinema in that country and in the Arab world as a whole. Their short *Ashes* (2003) depicts the struggles of Nabil (**Rabih Mroué**) to honor his father's cremation request while attempting to appease his family's expectation for an open-casket viewing and burial. Poignantly presenting the struggle with tradition, *Ashes* allegorizes the war's "disappeared" and society's inability to mourn them in the absence of their missing corpses—as in the **Sacred Defense** films made by **Ebrahim Hatamikia** in **Iran**. The couple continues this theme in *The Perfect Day* (2005), a stark commentary on postwar latency and hope for a perfect day. In the aftermath of the **Israeli** invasion in 2006, they directed *I Want to See* (2008), a **documentary**–fiction hybrid the title of which is a quotation from Alain Resnais's *Hiroshima, mon amour*, in which Rabih Mroué takes Catherine Deneuve on a road trip through the devastated Lebanese south. The subsequent *Lebanese Rocket Society* (2012) is a documentary about the aborted and long-forgotten Lebanese space program led by math professor Manoug Manougian at Haigazian University between 1960 and 1967. *Ismyrne* (2016) is the couple's most recent film.

HAFEZ, ABDEL HALIM (1929–1977). Born in the Al-Sharqia province of **Egypt**, this singer/actor of 1950s–1970s Egyptian cinema was second in mass popularity only to **Umm Kulthum**. Hafez was orphaned at an early age and raised by relatives in Cairo. At the age of 11, his singing talent earned him a position at the Arabic Music Institute, performing pieces written by **Mohamed Abdel Wahab**. His adult professional career did not begin until 1953, on the first anniversary of the **Free Officers coup**, when his broadcasts and recording of **nationalist** anthems (their lyrics often written by **Salah**

Jahin) earned him the nickname the “Brown Nightingale.” Soon Hafez began to **star** in **musical** romances and **comedies**, many directed by **Henri Barakat**, in which he became a cross-class figure of mass identification, usually playing characters with unrealistic economic and romantic goals, often alongside famous leading ladies. These include *Our Sweet Days* (Helmi Halim, 1955), as a student who loses his love interest (**Faten Hamama**) to his roommate (**Omar Sharif**); *Days and Nights* (Barakat, 1955); *Dalila* (**Mohammad Karim**, 1956), Egyptian cinema’s first color wide-screen film; *Lovers’ Rendezvous* (Barakat, 1956), again with Hamama; and *Today’s Girl* (Barakat, 1957), this time as a man of means, alongside Magda. Hafez also starred in quality vehicles, such as *The Empty Pillow* (**Salah Abu Seif**, 1957) and *A Day in My Life* (Atef Salem, 1961), playing a photographer. In 1961, he cofounded a recording company, Soutelphan (now EMI Arabia), with Abdel Wahab. Hafez died early from a rare parasitic disease, schistosomiasis, which he contracted in childhood; his funeral was almost as large as the funerals of Umm Kulthum and **Gamal Abdel Nasser**. **Sherif Arafa** directed a biopic about him, *Halim*, starring **Ahmed Zaki**, in 2006.

HAGHIGHI, MANI (1969–). Born in Tehran, this filmmaker, actor, and screenwriter is the grandson of prominent **Iranian** writer, intellectual, and filmmaker **Ebrahim Golestan**. Haghighi’s formal education is in philosophy, with a second master’s degree in cultural studies. His groundbreaking cinematic work *Men at Work* (2006), the original idea for which was conceived by **Abbas Kiarostami**, won Best Screenplay at the 2007 Asian Film Awards. It is a **comedy** about four middle-aged men returning from a ski trip. While driving home in a mountainous area, they encounter a rock in the middle of the road. They try to move it, but a seemingly easy task turns into a commentary about masculinity and the challenges related to patriarchy in modern Iranian society.

Haghighi’s films are black comedies with strong social and **gender** critiques. For example, *A Dragon Arrives* (2016) is a darkly humorous work employing a combination of cinematic styles such as **semidocumentary**, ghost story, and film noir. Set on Qeshm Island in southern Iran, it focuses on a small number of characters in order to uncover a shocking truth buried within a local cemetery. Haghighi’s most recent film, *Pig* (2018), is yet another parodic comedy, this time about filmmaking and filmmakers in Iran, featuring Iranian **stars Leila Hatami** and Leli Rashidi.

HAIFA (1996). **Rashid Masharawi**’s feature depicts a schizophrenic character by the name of Haifa (**Mohammed Bakri**) and his **refugee** community in the Gaza Strip, exemplified by an ex-police officer turned cotton-candy seller, an anxious mother (**Hiam Abbass**) urging her sons to settle down, a

teenage girl dreaming of a bright future, and old mothers longing for their emigrated children. *Haifa* represents the psychological and physical displacement and disorientation of **Palestinian** refugees after the *Nakba*, and ironically addresses the seeming finality of the promise of refugees' "right of return" left unaddressed in the **Oslo Accords**. As in Masharawi's other films, the limited movement of the camera speaks to the confined position of the refugee, simultaneously addressing the impact of spatial politics on personal and collective levels. *Haifa* was the first Palestinian film to be selected for screening at the Cannes **Film Festival**.

HALFAOUINE: CHILD OF THE TERRACES (1990). Directed by **Férid Boughedir**, with script work by **Nouri Bouzid** and editing by **Moufida Tlatli**, this internationally coproduced coming-of-age story broke box-office records in **Tunisia** upon its release. Pubescent Noura visits the local bathhouse with his mother until he is caught ogling unclothed women, at which point he is "banished" to the world of men. Along with two older boys, Noura begins to explore his sexual feelings, as he wanders the winding alleyways and rooftops of the modest Tunis neighborhood of Halfaouine, his at times reluctant meanderings creating an alluring visual instability that parallels his own troubled self-perceptions, often exacerbated in the form of reprimand and punishment for minor infractions by his strict father. Even Noura's penultimate sexual encounter with his family's compliant female servant does not supply the narrative with genuine catharsis or conclusion, instead subverting the typical rite of passage by redirecting its meaning—and the spectatorial gaze—to what still remains unexpressed in Noura's life and, by implication, Tunisian culture.

Noura's best friend is a womanizing poet and shoemaker, also depicted as a political rabble-rouser who we eventually see being taken away by the police after drunkenly scrawling graffiti critical of the country's president. This material, mirrored on a much smaller scale by Noura's father's hypocritical repression of him, provides a powerful critique of a patriarchal system. No Arab film before *Halfaouine* had shown so much female nudity; however, its depictions of **women's** bodies and sexuality do not lend significant agency to them except as appropriated and experienced by men. *See also* GENDER AND SEXUALITY.

HAMAMA, FATEN (1931–2015). One of the biggest of all **Egyptian** movie stars, Hamama, born in Al Mansoura, began her career as a child actor, becoming known as the "Egyptian Shirley Temple" and often appearing alongside **Mohamed Abdel Wahab**, her future husband, during the late 1930s and early 1940s. Her first film role was in *A Day of Joy* (**Mohammad Karim**, 1939). As a young adult, she studied acting formally in Cairo and

soon became the biggest nonmusical Egyptian star ever, featuring in more than 100 films (30 from 1945 to 1951 alone). Between 1947 and 1954, she was married to director **Ezzedine Zulficar**, with whom she established a production company and starred in several of his films. Known eventually as the “Cinderella of Egyptian Cinema” and the “First Lady of the Arabic Screen,” Hamama starred first in a series of films playing poor, submissive young **women**, but her star persona gradually altered as she was cast frequently as the romantic lead in numerous quality melodramas, including *Amin, My Father* (**Youssef Chahine**, 1950); *Nile Boy* (Chahine, 1951), as a rural woman who nearly dies in childbirth; *Your Day Will Come* (aka *Day of the Unjust*) (**Salah Abu Seif**, 1951); *Struggle in the Valley* (aka *Blazing Sun*) (Chahine, 1954), as a pasha’s daughter in love with a Westernized engineer played by **Omar Sharif** (whom she would marry); *With God on Our Side* (**Ahmed Badrakhan**, 1953–1955), alongside Emad Hamdi in a prorevolutionary film banned by the **censors** for two years prior to its release; *I Can’t Sleep* (Abu Seif, 1957), in her first “bad girl” role, alongside Sharif and **Hind Rustom**; *Land of Peace* (**Kamal El-Sheikh**, 1957), as a **Palestinian**, with Sharif; *The Nightingale’s Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), perhaps her most famous role; and *The Sin* (Barakat, 1965), as a woman bearing the consequences of an illegitimate pregnancy.

After a temporary three-year **exile** to London and Beirut for her opposition to the increasingly corrupt practices of **Gamal Abdel Nasser’s** Free Officers regime, Hamama also took roles in more politically charged films, such as *The Empire of M’s* (**Hussein Kamal**, 1972), concerning divorce and marriage laws; *I Want a Solution* (Saïd Marzuk, 1975), on the same topic; and *Sweet Day, Bitter Day* (**Khairy Beshara**, 1988), regarding the social conditions of widowhood. During the 1960s and 1970s, Hamama would star in several additional auteur vehicles, including Abu Seif’s *I Am Free* (1958), *Don’t Extinguish the Sun* (1961), again with Hamdi, and *No Time for Love* (1963), and Barakat’s *The Open Door* (1963), *The Thin Thread* (1971), *My Love* (1974), and *The Night of Fatma’s Arrest* (1984). After 2000, she acted primarily in television shows, and in 2006, although politically subdued throughout her career, she gave a highly publicized interview in which she criticized the United States for its **Middle East** policies in **Lebanon**, **Palestine**, and **Iraq**.

HAMED, MARWAN (1977–). Son of **Egyptian** author Wahid Hamed (who wrote the screenplay for *Terrorism and Kebab* [**Sherif Arafa**, 1992]) and journalist Zeinab Sweidan, Marwan Hamed began his film career with a short film adaptation of Tawfik El Hakim’s *Lilly* (2001), which tells the story of Sheikh Abdel Aal, who begins work in a mosque located in a district where residents spend their nights sleeping with prostitutes and smoking hashish in the local coffee shop. The film depicts the young sheikh’s attempts

to bring the inhabitants to the right path and reconcile his own beliefs with his desire for a temptress who lives in the building opposite the mosque. In 2006, Hamed directed an adaptation of Alaa El Aswany's widely acclaimed 2002 novel *The Yacoubian Building*. The film, which received a number of international **film festival** awards, is noteworthy for its ensemble cast (**starring** Adel Imam, Yousra, Nour El-Sherif, HEND Sabri, Khaled El Sawy, and Bassem Samra) and its depiction of pertinent social and political issues including **Islamism**, homophobia, political corruption, and class prejudice. In 2009, he directed an action film, *Ibrahim El Abyad*, about a young man who joins a criminal gang in order to avenge his father's death. The film stars **Mahmoud Abdel Aziz** as the gang leader Abdel Malek Zarzour and HEND Sabri as his daughter Horeyya and El Abyad's love interest. In 2014, Hamed worked on the screen adaptation of the popular 2012 novel *The Blue Elephant* by Ahmed Mourad, bringing the less common fantasy thriller **genre** to the Egyptian screen. Set in the Abbasiyya psychiatric hospital, the film tells the story of psychiatrist Dr. Yahia Rashed, who returns to work after a five-year hiatus following the tragic death of his wife and daughter and is assigned to the ward for the criminally insane, named "8 West." He is tasked with determining whether a patient, who is a former colleague, is actually insane or is feigning madness after having murdered his pregnant wife. Yahia takes a blue pill marked with an elephant, which induces a series of hallucinations that in turn reveal Sherif's demonic possession. In 2019, Hamed released a sequel to the film in which the hallucinogenic pills are once again used to help the protagonist solve a mystery.

HAMOON (1990). **Dariusz Mehrjui's** film depicts the struggles of an alienated, Westernized intellectual to find meaning and order in his existence. While his painter wife, Mahshid (Bita Farahi), who has achieved the professional success he has not, tries to divorce him, Hamid Hamoon (Khosrow Shakibai) struggles to complete a thesis on Abraham's sacrifice of his son, Isaac/Ishmael, a paradox that obsesses him. *Hamoon's* complex structure involves flashbacks and dream sequences that reflect his inner turmoil, as does nature imagery (wind, waves, and sand) and a chaotic mise-en-scène (garbage in and around a stream, unwashed plates and cups on the floor, Hamid's collision with his mother-in-law that sends food cascading down a staircase, damaging his wife's painting). The film places Hamoon's dilemma in the wider political context of **Iran's** uneasy balance of tradition and modern corporate **transnationalism**, most memorably in a scene in which the protagonist imagines his businessman boss as a Japanese samurai, beheaded by a colleague on roller skates, dressed as a mullah. Finally, Hamoon attempts suicide in the Caspian Sea but is rescued by his mentor, Ali, for whom Hamoon has been vainly searching throughout the film. The intimation here

of rebirth is supported by a sequence, reminiscent of Federico Fellini's *8½* (to which *Hamoon* is often compared), in which Hamoon is apparently accepted for who he is by Mahshid.

HANNAH ARENDT (2013). New German Cinema director Margarethe von Trotta made this narrative feature about the titular German Jewish philosopher whose controversial 1963 book *Eichmann in Jerusalem: A Report on the Banality of Evil* was written following Arendt's Nazi-era emigration to the United States, where she was famously hired to teach at the nascent New School for Social Research in New York City. The book would lend her much notoriety and lead to her ostracization from the American Jewish community. *Hannah Arendt* focuses on this period in Arendt's life, including her attendance at and reporting on the trial in **Israel** of Adolph Eichmann, the notorious Nazi Schutzstaffel (SS) officer who was responsible for the organization and implementation of the **Holocaust**. A sophisticated example of *hasbara*, *Hannah Arendt* highlights its titular character's cultural **Zionism**: her strong criticism of Israeli policy—in this case the hypocrisy displayed by the state in its simultaneous condemnation of Eichmann and denial of civil human rights to **Palestinians**—while leaving the fundamental question of Zionism unasked. *Hannah Arendt* rivals *The Gatekeepers* in the annals of the most popular and widely circulated *hasbara* films to date.

HANNANEH, MORTEZA (1923–1989). A composer who wrote the soundtracks for many well-known **Iranian** films, Hannaneh was a founder and conductor of the Tehran Symphony Orchestra. His soundtracks—serene combinations of Western and Eastern influences—have often been considered as memorable as the films for which they were written. In *Escaping from the Trap* (Jalal Moghadam, 1971), Hannaneh's magical-sounding music inflects mood and atmosphere, often underscoring the feelings of characters and the environmental milieu. Hannaneh simplified the notion of orchestra to the point at which audiences did not need any particular background in the musical arts to understand its workings in particular films and to enjoy his music. This is especially due to Hannaneh's integration of folk melodies into his arrangements and his frequent employment of popular singers to accompany his orchestra. Such practices drew from his interest in literature, cultural studies of ancient and modern Iran, and anthropological studies of ordinary Iranian lives, all of which added up to a renewed popular classicism that distinguishes his compositions from those of many other Iranian composers. Among his best-known soundtracks are *Thousand Hands* (**Ali Hatami**, 1988), *Red Head* (Abdollah Ghyabi, 1975), and *Hell Plus Me* (**Mohammad-Ali Fardin**, 1973).

HASBARA. A Hebrew term connoting “public relations” and denoting “explanation,” *hasbara* is a multimillion-dollar cultural diplomacy effort of the **Israeli** government in which an appearance of progressivism serves to propagate the idea that **Palestinian** antagonism rather than the settler-colonial project of **Zionism** lies at the root of the ongoing violence in Palestine-Israel, thus attempting to justify the apartheid structure of the Israeli state. *Hasbara* takes a number of forms, including “pinkwashing” (the false appearance of sexual liberation), “greenwashing” (the false appearance of environmental stewardship), “blackwashing” (the false appearance of racial equality, in particular for Jewish Israelis of Ethiopian origin), and “art-washing” (the false appearance of artistic liberty under the moniker “Brand Israel”). *Hasbara* is facilitated by Israeli media sector law, which regulates Israeli media production, exhibition, and distribution and discriminates heavily against Palestinians by failing to include them in decision-making bodies or to represent them in the legal context, and thus implicitly favors an apartheid conception of the state and its culture.

The tenets of the *hasbara* project are codified officially by the Reut Institute, an Israeli think tank funded largely by Jewish Americans, in its 92-page 2010 report “Building a Firewall against Israeli Delegitimation: Conceptual Framework.” But *hasbara* began many years earlier, following the 1982 Israeli-facilitated massacre of the municipality of Sabra and the Shatila **refugee** camp in Lebanon, which presented a public relations crisis for an Israel historically trying to excuse as righteous its repressive political and military actions against Palestinian resistance. Following the events of 11 September 2001, *hasbara* became preponderant on college and university campuses in North America and the United Kingdom, the strategy and tactics for which are laid out in *Hasbara Handbook: Promoting Israel on Campus*, published and produced in 2002 by the Israeli organization World Union of Jewish Students and implemented by pro-Zionist organizations in the United States such as Hillel International, Campus Watch, Israel on Campus Coalition, and Hasbara Fellowships.

Hasbara is promoted in the cinematic sphere by venues such as **Israfest**, the Tel Aviv LGBT International **Film Festival**, and the Other Israel Film Festival, the latter two of which regularly program films concerning under-represented populations in Palestine-Israel. *Hasbara* has also become a staple ideology in much Israeli film production intended for international audiences. *Hasbara* films that have received significant international attention include *The Insult* (Ziad Doueiri, 2017); *Hannah Arendt* (Margarethe von Trotta, 2013); *The Flat* (Arnon Goldfinger, 2011); *The Gatekeepers* (Dror Moreh, 2012); *Miral* (Julian Schnabel, 2010), a historical melodrama about a Jerusalem boarding school for Palestinian girls orphaned after the **Nakba**, **starring Hiam Abbass** as peace-minded headmistress Hind Husseini and Indian (rather than Arab) actress Freida Pinto in the title role of Husseini’s

adoring pupil; *Lemon Tree* (**Eran Riklis**, 2008), also starring Abbass; *Waltz with Bashir* (Ari Folman, 2008), a feature **animation** about the psychological trauma experienced by Israeli soldiers during the 1982 Israeli invasion of **Lebanon** and massacre of Sabra and Shatila; and *The Band's Visit* (2007), an allegory of Israeli moral superiority to **Egypt** that in 2017 became a Tony Award–winning Broadway musical starring Lebanese American actor Tony Shalhoub as a Hosni Mubarak prototype whose militaristic rigidity is tamed by a liberated Israeli woman. Funders of *hasbara* films include Tessalit Films, a French-based production company owned by disgraced film producer Harvey Weinstein, and the Cohen Media Group, a production company founded by American Jewish Zionist philanthropist Charles S. Cohen. Since its expansion into Israel in 2016, the U.S. media conglomerate Netflix has also been making *hasbara* films in collaboration with Israeli writers and directors for worldwide distribution. And, in South Asia, certain Bollywood films, popular throughout the **Middle East**, are being leveraged to normalize Israel's image internationally.

Practices related or similar to *hasbara* also occur in other parts of the Middle East, where heavily publicized liberalization of some activities and policies—aimed partially at increasing goodwill abroad and even stimulating tourism—or recognition of past abuses accompanies increased political oppression or intransigence, as recently, for example, in **Saudi Arabia**, **Iraq**, and **Morocco**.

HATAMI, ALI (1944–1996). Hatami graduated from Tehran's College of Dramatic Arts and first worked as a play and screenplay writer for television, establishing himself in the cinema with *The Ring-Necked Dove* (1970), featuring **Behrooz Vossoughi** and **Nasser Malek Motiei**; *Hassan the Bald* (1970), a musical **starring** Parviz Sayyad; and *Baba Shamal* (1971), with Malek Motiei, **Mohamad-Ali Fardin**, and **Forouzan**, all early **Iranian New Wave** films that, however, did not stray too far from the conventions of mainstream *film farsi* and were funded by a commercial studio. Hatami also continued to make series for television. He remained in country following the **Iranian Revolution**, making period piece *Haji Washington* (1983), featuring frequent collaborator **Ezzatollah Entezami** as the Qajar ambassador to Washington, who finds his role unacknowledged and insignificant and becomes delusional. The film was banned in Iran until the accession of **Mohamed Khatami** to the presidency in 1988. Hatami's version of *Jafar Khan Is Back from Europe*, also starring Entezami, is based on a play by Hasan Moqaddam that was influential in creating the stereotype of the dandy figure—a Europeanized or Americanized character who speaks Persian with a foreign accent, abandons traditional ways, and no longer cares for family; he is thus perceived as insufficiently Iranian. Hatami's daughter, **Leila Hatami**, is today a major star of the Iranian cinema.

HATAMI, LEILA (1972–). Hatami is an award-winning **Iranian** actress and daughter of director **Ali Hatami**, best known for her critically acclaimed performances in *Leila* (**Dariush Mehrjui**, 1996), in which she plays the titular role of a woman whose seemingly blissful marriage unravels due to her inability to conceive—Hatami’s nuanced portrayal of a **woman** seeking love and approval inside a patriarchal system is one of the most enduring portraits of modern Iranian women caught on the cusp of tradition and modernity—and in **Asghar Farhadi**’s *A Separation* (2012), for which she won the Silver Bear award for best actress at the Berlin International **Film Festival**. Hatami has continued to appear regularly in a wide range of films in Iran, though mostly those with an auteurist or **Iranian New Wave** slant. Her performance as an existentially weary wife in *Deserted Station* (2004) gained accolades not only for herself but also for its young director, Ali Reza Raisian, who turns a story by **Abbas Kiarostami** into an emotional film about the transitory nature of spiritual redemption. In *Poet of the Wastes* (Mohammad Ahmadi, 2005), Hatami appears as a young, impoverished woman attempting to forge a link with the outside world, while in *Pig* (2018), she plays an actress in **Mani Haghighi**’s satirical comedy about a film director who seeks recognition from a serial killer.

HATAMIKIA, EBRAHIM (IBRAHIM HATAMI-KIA) (1961–). Born into a religious family in Tehran, Hatamikia studied graphic design at Tehran University, becoming involved in filmmaking only after the onset of the war with **Iraq** (1980–1988). He began shooting short **documentaries** using super-8 stock, but, with training at the newly formed **Farabi Cinema Foundation** and support from the government, he graduated to better-funded fictional features. All of his films have revolved around the war with Iraq and its consequences for **Iranian** society. His early battle films, exemplary instances of **Sacred Defense Cinema**, include *Identity* (1986), *The Scout* (1988), and *Mohajer* (1990).

However, Hatamikia became best known for his explorations of the trauma induced by the war—both on returning soldiers and on those who await them, unable to mourn effectively without knowing the fate of their loved ones. In *From Kharkheh to Rhine* (1993), a soldier recovering his sight in a German hospital is able to watch and interact with a videotaped recording of Ayatollah **Ruhollah Khomeini**’s funeral; in *The Scent of Youssef’s Shirt* (1996), it is the very lack of such evidence of death that leaves the protagonists in limbo, although ultimately a father’s faith in his son’s survival is justified by his return—missing an arm. Although Hatamikia has remained committed to **Islam** and is a believer in the **Iranian Revolution** of 1979, *The Glass Agency* (1998) was subjected to **censorship** in Iran; it is an allegorical critique of government policy in which a war veteran holds up a travel agency in an attempt to help a fellow veteran get to London for surgery.

HATOUM, MONA (1952–). A **Palestinian** artist born in Beirut and residing in London, Hatoum's double displacement informs her aesthetics of **exile**, which reveal a deep ambivalence about the idealization of home and the individual. In her video *Measures of Distance* (1988), Hatoum layers letters and recorded conversations with her mother over nude photos she took of her while still in **Lebanon**. The dense, fragmented, and obscured layering of sight and sound expresses a tension between **gendered** self-revelation and patriarchal and political erasure. Utilizing video, photography, performance, and installation art, Hatoum compels her audience to relinquish their comfort zones. For example, her video installation *Foreign Body* (1994) employs medical endoscopic technology in order to present an internal self-portrait in which the soft, inner tissues are contrasted by the harsh reality of sexual violence.

HEADS AND TAILS (2003). A little-known film of the **New Turkish Cinema** directed by Uğur Yücel, *Heads and Tails* focuses on two buddies who must reacclimatize to civilian life after serving together in the **Turkish** army against the **Kurdistan** Workers Party in southeastern Turkey. One of the men, who comes from a small town in central Anatolia, is injured during the fighting and develops a manic-depressive disorder. The other man, a tough guy, returns to his home in Istanbul after service only to encounter previously suppressed aspects of his familial past: his brother's homosexuality and his mother's Greek heritage. Recalling Hollywood's post-Vietnam War trauma cinema, *Heads and Tails* attempts to grapple realistically with conditions faced by soldiers in a society in which military conscription is compulsory for all males.

HEDAYAT, SADEGH (1903–1951). Hedayat is the prerevolutionary author of the controversial modernist novel *The Blind Owl* (1937), which brought international recognition to Persian language and literature in the 1930s. Studying in France, he was drawn to the writings of Edgar Allan Poe, Franz Kafka, Rainer Maria Rilke, and Fyodor Dostoevsky and explored themes of death, human existence, and justice in his own writings, as well as in the translations he undertook from European languages to Persian, most notably the works of Jean-Paul Sartre and Kafka. He was also influenced by Hindu and Buddhist teachings. Hedayat returned to **Iran** from France in 1930, and as a member of the antimonarchical and anti-**Islamist** Rab'a group, he drew the wrath of supporters of the monarchy and the clergy for his outspoken critique of both of these institutions. When the Rab'a party was threatened with dissolution by the conservative political establishment, Hedayat traveled to India, where *The Blind Owl* was originally published. He returned to Tehran in the early 1940s, where, with the emergence of the new

Tudeh Party, he hoped to find a more convivial atmosphere for his artistic and philosophical concerns. This, however, did not happen, and Hedayat's final years were spent in deep disillusionment, despair, and bitterness, fueled by alcoholism and drug addiction. He allegedly committed suicide by gasping himself in his Paris apartment in 1951, and he is buried in Père Lachaise Cemetery.

Chilean director Raul Ruiz's *La Chouette Aveugle* (1987) undertakes an idiosyncratic adaptation of Hedayat's novel, which, with its light comic touches and the neurasthenic posturing of the main character, nevertheless captures something of its absurdity and melancholy. **Massud Kimiai's** *Dash Akol* (1971) is based on Hedayat's short story of the same name. Hardline Islamist opposition to Hedayat's works, notably *The Blind Owl*, *Haji Aqa*, and *The Vagrant Dog*, resurfaced in Europe as recently as 2007. In 2006, publication of Hedayat's works in an uncensored form was banned in Iran under the conservative Culture Ministry of President Mahmoud Ahmadinejad.

HELLO AMERICA (2000). Nader Galal's film is a vehicle for **star Adel Iman**, renewing their successful partnership in *The Terrorist* (1994). Here Iman appears for the third time as Bekhit, with Shereen as his partner, Adila, in a complicated narrative that revolves around a series of comic episodes. This time, however, nearly all the action takes place in the United States, where Bekhit has been invited by his Westernized cousin, Nofal. Thus, the film exemplifies a group of recent **Egyptian** industry films, reflecting **trans-national** themes, that are set abroad; it is also critical of U.S. culture—although expatriate Egyptians are equally pilloried. Bekhit's early dreams of success—based on establishing a chain of fava bean fast-food outlets that will rival McDonald's and Kentucky Fried Chicken—are, of course, thwarted by a series of misadventures, as he tries to understand contemporary American values, including gay rights and premarital sex. Escaping his cousin's unwelcoming house, Bekhit and Adila take refuge in a mosque where anti-American values are espoused. His marriage to a U.S. citizen is arranged, only she turns out to be a masculine-looking, sexually voracious harridan—as portrayed by **Sudanese** actress Sattouna, in a troublingly racist sequence that mirrors the homophobia apparent in other parts of the film.

An accident in which Bekhit is knocked down by the car of a presidential candidate's daughter, however, gives him the opportunity to file a lawsuit and make the millions of dollars of which he has been dreaming. He visits the White House, escapes with the money, but is chased through the streets by various antagonists and ends up throwing it away so that he and Adila end up penniless again.

HERD, THE (1978). Although its authorship is often attributed to its screenwriter, **Yılmaz Güney**, *The Herd* was directed by **Zeki Ökten**. It narrates a rural **Turkish** family's struggle against the inescapable pressures of urban life while transporting its herd to market in Ankara. Although never identified explicitly in the film, the family, like Güney, is **Kurdish**. Thus, the film's grim perspective on the confrontation between rural Turkey's feudal structures and the country's turn toward modernization is complicated by the family's social marginalization under the Turkish state.

HERE AND PERHAPS ELSEWHERE (2003). **Lamia Joreige's** experimental video **documentary** tackles the social memory of political kidnappings during the **Lebanese Civil War** by confronting people along the divisive "green line," the urban front line that separated East and West Beirut during the Lebanese Civil War, and probing their memories. Rather than trying to reveal undisclosed truths, the video displays a multiplicity of reactions, not least of which is the refusal to remember. Even those who do decide to remember supply incoherent testimonies. By this, *Here and Perhaps Elsewhere* confronts as willful forgetfulness the "official amnesia" that has afflicted postwar survivors. Along with 18,000 others, Joreige's uncle disappeared during the war; without bodies to bury, most of these war casualties remain unmourned. These victims have increasingly gained both explicit and metaphorical treatment in **Lebanese** cinema, particularly in works by Lamia's brother, **Khalil Joreige**, and his wife, **Joana Hadjithomas**, and by **Ghassan Salhab**.

HOI POLLOI, THE (1985). Ümit Efekan's tearjerker about a mother and son trying to survive in a hostile world **stars** 14-year-old *arabesk* singer Küçük Emrah ("Little Emrah"). It combines the **musical** and the child melodrama **genre** originally popularized by such **Yeşilçam** films as *Little Ayşe* (Memduh Ün, 1960). Like other such **Turkish** films of the period, *The Hoi Polloi* was distributed through the home video market, its story and *arabesk* numbers accruing popularity for their ostensible reflection of the changing mood and economic structure following the **military intervention of 1980**, when the sudden introduction of a fast-paced neoliberal capitalism to Turkey began to shrink the middle class.

HOLOCAUST. The systematic, industrial mass murder of approximately 12 million people, including Jews (who comprised a disproportionately large percentage of victims), Roma, Soviet prisoners of war, lesbians and gays, political resisters, dissident religious groups, Slavs, and the mentally and physically infirm and disabled, under the auspices of German National Socialism during World War II, the Holocaust is the subject of countless Israeli

documentaries, most of which are housed in the **Israeli** Film Archive along with narrative feature films produced as a subgenre of the second **Young Israeli Cinema**. Included among the latter are *The Summer of Aviya* (1988) and its sequel, *Under the Domim Tree* (1995), both directed by **Eli Cohen** and starring **Gila Almagor**, and *Newland* (Orna Ben-Dor Niv, 1994), all of which concern the post-Holocaust adaptation of Ashkenazi Jews to life in Israel and uphold the Holocaust as central to Israeli national identity; and *The Kastner Trial* (Uri Barabash, 1994), a television miniseries dramatizing the trial of Rudolf Kastner, a Labor Party moderate accused of Nazi collaboration by a person of the orthodox Right, who eventually assassinates him.

In the wake of the **Oslo Accords**, several independent documentaries emerged that have called that centrality into question. Examples are *The Specialist: Portrait of a Modern Criminal* (**Eyal Sivan**, 1999) and *Don't Touch My Holocaust* (Asher Tlalim, 1994). The former critically remasters archival footage of the Eichmann Trial held in Israel during 1960, while the latter satirizes the social-psychological effects of internalized atrocity stories and imagery as depicted in the experimental Israeli station play *Arbeit Macht Frei 'mi Toitland Europa* (1992), also documented in the German–Israeli coproduction *Balagan* (Andres Veiel, 1994). A decade later, *Walk on Water* (**Eytan Fox**, 2004) reasserts Holocaust centrality, while revising it to include attention to **Palestinian** oppression; an explicit critique of its relationship to perceived anti-Semitism is offered by *Defamation* (Yoav Shamir, 2009); and the participation of **Zionist** settlers with the Jewish population transfer policies of the Nazi regime is divulged in the *hasbara* film *The Flat* (Arnon Goldfinger, 2011). *See also* JERUSALEM INTERNATIONAL FILM FESTIVAL.

HONEY (2010). The final installment of what became known as the “Yusuf Trilogy” (or, colloquially, the “breakfast trilogy”), *Honey*, directed by Semih Kaplanoğlu, is the third **Turkish** film to win the Golden Bear at the Berlin International Film Festival (the other two are *Dry Summer* [**Metin Erksan**, 1963] and *Head-On* [**Fatih Akin**, 2004]). The Yusuf Trilogy covers three episodes in the life of its titular protagonist: the grown-up poet in Istanbul in *Egg* (2007), the adolescent wannabe poet in rural Turkey in *Milk* (2008), and the child Yusuf in rural Turkey in *Honey*. By loosely introducing themes and anecdotes from the life of prophet Yusuf (Yosef in the Hebrew Bible and Joseph in the Old Testament), the Yusuf Trilogy grapples with existential themes as they interact with metaphysical tropes. The slow and rhythmical pace of the trilogy, along with its sophisticated visuals and sound design, have been recognized critically as experiential, poetic, and meditative.

HOPE (1971). *Hope* helped elevate **Turkish** action-adventure **star** and director **Yılmaz Güney** to critical success. The film narrates the woeful life of a horse-cart driver, Cabbar, who, upon the death of his horse in an automobile accident, cannot afford a new one and so becomes embroiled in an ill-fated treasure hunt that leads to his insanity. Unlike other **Yeşilçam** dramas, *Hope* is noteworthy for its documentary **realism** and Güney's own lead performance as Cabbar. The film also marked a 1970s Yeşilçam trend in which social realist films (including several of Güney's) were given single-term titles.

HOSNI, SOUAD (1942–2001). Known by her fans as the “Cinderella of **Egyptian** cinema,” Hosni's life began and ended tragically. Born in Cairo, she was initiated into entertainment at the age of three, ill treated and abused by her father, and deprived of an education until she was 16. Having begun her film career in *Hassan and Naima* (**Henri Barakat**, 1959), she went on to act in more than 80 films (many of which are considered classics), working for Egypt's most prominent filmmakers, costarring with the country's most talented and famous male performers, and featuring in adaptations by its most important writers. As one of Egypt's most popular actresses, she featured in a wide range of films, from **Niazi Mustafa's** light **comedies** to **Ali Badrakhan's** political satires and all that lay in between—a cheeky schoolgirl in *Too Young for Love* (Mustafa, 1966), a political activist in *Karnak* (Ali Badrakhan, 1975), a deviant schizophrenic seductress in *Well of Deprivation* (**Kamal El-Sheikh**, 1969), a wily peasant forced into marriage in *The Second Wife* (**Salah Abu Seif**, 1967), and a single mother in *A Stranger in My Home* (Samir Seif, 1982). She was a versatile and brilliant singer and dancer, emerging amid a number of already well-established female performers to become an icon of glamour and femininity.

Hosni is most associated in the popular imagination with her role as Zuzu in *Watch Out for Zuzu* (Hassan El-Imam, 1972), in which she plays a liberal and outspoken student by day and wedding (**belly**) **dancer** by night. Hosni also **starred** in more overtly historically and politically relevant films, making her an actress whose work placed her among the intelligentsia of her time. As Shafika in *Shafika and Metwally* (Badrakhan, 1978), written and narrated by her close friend **Salah Jahin**, she transformed the film's **musical** numbers into a scathing satire and chilling carnival of the oppressed. In *Dinner Date* (**Mohamed Khan**, 1981), she plays the wife of a rich and powerful man who struggles to break free of a loveless marriage and start a new life for herself. Her ex-husband remains possessive, attempts to get her back, and, realizing that she has moved on, arranges the murder of her new husband. With no escape or likelihood of justice being served, she poisons him and herself. Hosni's performance of the song “The Girls, the Girls” in the television series *Him and Her* (1985) became an anthem for schoolgirls

across the nation. In her last film, *The Shepherd and the Women* (Badrakhan, 1991), she plays the role of a middle-aged woman with poignancy and grace. Souad Hosni died in London, apparently severely depressed and unwell. The mysterious circumstances of her death—she fell from a balcony—sparked a number of rumors since it was unclear whether she had committed suicide or been murdered.

HOSTAGE: THE BACHAR TAPES (2000). Walid Raad introduces Souheil Bachar, an employee at the **Kuwaiti** Embassy in Beirut, as the sixth hostage taken during the “Western hostage crisis.” Bachar is modeled after real-life Soha Bechara, who was imprisoned for 10 years during the prolonged **Israeli** occupation of southern **Lebanon** (1982–2000). By imagining an Arab man among the five American hostages, Raad evokes the homoeroticism of hostage narratives, thereby challenging their relative importance in view of the thousands of Lebanese who were kidnapped during the **Lebanese Civil War** and held hostage by occupying armies. It exemplifies how, in Raad’s work, narrated stories reveal the performance of history, which turns objects into documents and documents into facts.

HOUSE IS BLACK, THE (1962). Forough Farrokhzad’s only film is a 22-minute **documentary** about a leper colony in Tabriz. It is frequently cited as the film having most influenced **Iranian New Wave** cinema and directors such as **Mohsen Makhmalbaf** and **Abbas Kiarostami**. Farrokhzad presents the leper community as a microcosm of society, with the residents relating interpersonally in common and seemingly normal ways. We see women helping one another dress and apply makeup, individuals playing music together, old men playing board games, children playing. The grace and ease with which the real-life subjects are captured by Farrokhzad’s camera is a testament to their trust and comfort with her presence in their community. Excerpts recited from the Qur’an and the Hebrew Bible/Old Testament, a male voice-over discoursing calmly and clinically on the medical symptoms and treatment of leprosy, and excerpts recited from Farrokhzad’s own poems constitute the soundtrack across shots of illness and deterioration of the physical body in a gentle invitation to the audience to recognize its implication in ostracizing the unsightly and the deformed, and to see the resilience of the human soul when the body fails. We are thus reminded that leprosy is a treatable illness, and that the more profound deformities are of the spiritual kind. Farrokhzad’s relationship with the residents of the colony continued beyond the completion of the film; she became attached to a young boy, Hossein, whose parents were residents of the colony and whom she later adopted and brought back to Tehran to live at her mother’s house.

HOUSE ON CHELOUCHE STREET, THE (1973). This **Young Israeli Cinema** classic directed by Moshe Mizrahi was **Israel's** first post-*bourekas* film. Narrated from the perspective of teenager Sami, it depicts the travails of a Jewish family that emigrates from Alexandria, **Egypt**, to Mandate **Palestine** just prior to the establishment of Israel in 1948. The family's enthusiasm for **Zionism** is shattered upon arrival, as it must relinquish its prior bourgeois status to Israel's dominant Ashkenazi caste and take up residence in a squalid working-class neighborhood. Sami's mother (**Gila Almagor**) becomes a maid, while the younger generation, including Sami's slightly older female friend (**Michal Bat-Adam**), begin organizing against oppression. Under-scored by an aesthetic that draws on the **neorealist** tradition, the film reveals the systemic interrelationship between racism and class positioning in Israel, and as such was the first to portray Mizrahi Jews sympathetically.

HOW'S IT GOING? (2006). *How's It Going?* has been touted as **Saudi Arabia's** first feature film, as well as the first film featuring a Saudi movie actress (Hind Mohammed). Directed by **Izidore Musallam** and scripted by **Egyptian** and **Lebanese** writers Mohammed Reda and Belal Fadl, the film was shot in Dubai with an international crew and produced by a media company, Rotana Audiovisual, owned by reform-minded Saudi Prince Alwaleed bin Talal. Released in theaters throughout the **Middle East**, *How's It Going?* could not be shown in Saudi Arabia because of its ban on cinemas. The **comedy/drama** depicts tensions between religious and secular expressions of modernity in an age of globalization; the film centers its story around Sultan, an aspiring young filmmaker who clashes with his **Islamist** cousin, Khaled, when Sultan falls in love with Khaled's sister, Sahar, who is pursuing a career as a journalist. *See also* UNITED ARAB EMIRATES (UAE).

HUN, EDİZ (1940–). Along with **Turkish** romantic male leads such as Göksel Arsoy, İzzet Günay, and **Kartal Tibet**, Istanbul-born Hun was an important **star** of the high **Yeşilçam** period. Having earned a bachelor's degree in biology in Norway, he began his film career through an acting competition organized by a magazine. Hun starred mainly in **Yeşilçam** melodramas and romantic **comedies** between 1963 and 1974. With his tall, slim figure, he was cast as the handsome and often educated protagonist (as in *Sob* [Orhan Aksoy, 1965], *Milky Way* [Aksoy, 1967, a tearjerker remake], and *Kezban in Rome* [Aksoy, 1970, a romantic comedy]) or as a pro-Turkish Westerner (*Ankara Express* [Muzaffer Aslan, 1971]).

HUSSEIN, TAHA (1889–1973). Born in tiny Izbet el Kilo in central Upper **Egypt**, Hussein was blind by the age of three. He was educated in Cairo and at the University of Montpellier and the Sorbonne in France, becoming an authority on Arabic literature and a booster of pharaonism, which advocated a return to the cultural heritage of ancient Egypt. In addition to his literary criticism, Hussein was a prolific novelist and essayist, and the fact that few of his works have been adapted for the screen has been used as an example of a lack of seriousness in Egyptian cinema. However, Hussein was the writer of the source novel for one film that stands at the apex of classic Egyptian melodramas, *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), in which major star **Faten Hamama** performs one of her most famous roles.

The 1980s and 1990s superstar **Ahmed Zaki** established his career—and began his series of impersonations of famous Egyptians—in a 1980 television version of *The Days*, Hussein's autobiographical novel.

HUSSY (1965). *Hussy* narrates a young singer's rise to **stardom** following her discovery by a nightclub owner. Replete with an array of melodramatic **Yeşilçam** tropes, *Hussy* traces a **Turkified** Pygmalion story by poaching from various sources, including Mahmut Yesari's novel *Hussy*; Hollywood's *Pygmalion* (Anthony Asquith/Lesley Howard, 1938), initially remade in **Turkey** as *Hussy* (Adolf Körner, 1942); Charles Vidor's *Love Me or Leave Me* (1955); and Garson Kanin's *Born Yesterday* (1950). The film was remade by its director, **Ertem Eğilmez**, himself in 1970.

HYENAS' SUN (1977). This artful critique of Western **transnationalism** opens with the cry of a **Berber** woman dying in childbirth in a small **Tunisian** fishing village. **Ridha Behi**'s feature debut follows the villagers' ensuing attempt to prevent a German construction company from building a resort hotel on their beach. The film's **Third Cinema** aesthetics resist psychological characterizations, instead supplying a social analysis of the villagers' typified choices—to collaborate with the developers and corrupt local politicians who support them, to organize against the **neocolonial** incursion, to rely on religious faith, or to do nothing. The strategy of estrangement additionally preempts a fatalistic interpretation of the film's ostensibly tragic ending, which depicts the defeated villagers working in construction and at the hotel, as prostitutes, waiters, and kiosk owners, while overweight, bikini-clad tourists enjoy sun, surf, and imported seafood in the hotel's posh surroundings, and the villager most resistant to the change is shunned and persecuted for his steadfastness. *Hyenas' Sun* was shot in **Morocco** due to **censorship** restrictions in Tunisia at the time. *See also* *1001 HANDS* (1972).



IMAM, ADEL (1940–). One of **Egypt**’s most highly paid, popular, and influential actors, Imam, born in Cairo, began his career in popular stage **comedies**, most notably in *School for Troublemakers* (1971–1975)—frequently reaired on both state and satellite television—alongside performers Youssef Shaaban, **Ahmad Zaki**, Hassan Mustafa, and Soheir El Bably, and with subsequent performances in *A Witness Who Saw Nothing*, *Sayed the Servant Boy* (1985–1993), and *The Ruler* (1993). Imam is responsible for fashioning a specific version of Egyptian masculinity—defined in this instance as a combination of sexual potency, lack of physical prowess (in his youth, Imam was very thin and feeble), and an ability to mock others and sustain ridicule—all of which contributed to the comic effect of his performances.

During the 1960s, he played a number of supporting roles in light comedies featuring **stars** such as **Shadia** in *My Wife the General Manager* (**Fatin Abdel-Wahab**, 1966) and, again, in *Half-Hour Marriage* (Abdel-Wahab, 1969). In the late 1970s, Imam came into his own with films such as *The Wallet Is with Me* (Mohamed Abdel Aziz, 1978). His star persona rests largely on performances in films that are critical of Egyptian society without challenging the status quo. In Samir Seif’s action film *The Suspect* (1981), Imam plays a thief who decides to go straight. This was the first film in which he starred opposite **Souad Hosni**, and the two performed together again in *Love in Prison* (Mohamed Fadel, 1983). He plays a man who tries to overcome the lack of affordable housing in *Porter-Cabin in the Street* (Ahmed Yehia, 1986), and who saves a woman (Shams El Barudy) from her cruel and corrupt elder husband in *Two on the Road* (Hassan Yousef, 1984).

Imam has frequently brought together comedy with the action films that characterized the 1980s and 1990s. In *Bakhit and Adila* (Nader Galal, 1995), he stars opposite Sharehan, with whom he accidentally finds himself in possession of cocaine. In *The Terrorist* (Galal, 1994), Imam plays a militant **Islamist** who is “converted” after spending some time in a liberal middle-class family home. The film seeks to present a solution to the underlying tension between Muslims and Christians, as the two parties watch a football

match and are united in their patriotism. (This general theme is repeated in the **Israeli** film *Cup Final* [Eran Riklis, 1991]). In *Playing Games with Grown-Ups* (Sherif Arafa, 1991), the young Imam is a whistle-blower somewhat out of his depth. The film proved to be a lucrative collaboration and was followed by *Terrorism and Kebab* (Arafa, 1992), in which Imam again becomes an accidental hero who, frustrated with the bureaucratic processes typical of the nation, holds people hostage in a landmark government office building (the Mugamma). In these films, Imam is cast as the common man—poor, downtrodden, and bemusingly simple-minded. There is almost always a comic episode in which Imam makes an untimely lewd advance, or where, conversely, he is the victim of a sex-craved prostitute/foreigner. His two most recognizable expressions are a grimace and a guffaw.

Imam's later, more mature roles are often of government officials (*The Danish Experiment* [Ali Idriss, 2003]) or affluent businessmen (*Groom from the Security System* [Idriss, 2004]), as well as of more familiar, shamelessly apolitical heroes, as in *An Embassy in the Building* (Amr Arafa, 2005). However, the depiction of his potency remains, in spite of his physical appearance, and he has managed to retain his star status (as one of the country's most highly paid performers) while acting alongside a new generation of performers. More recently, he was the megastar in *The Yacoubian Building* (Marwan Hamed, 2006) and also appeared alongside Omar Sharif in the comedy *Hassan and Marcos* (2008), directed by his son, Rami Imam, and alongside Yousra in *Bobbos* (Wael Ihsan, 2009). Since 2010, he has retained his immense popularity, appearing in numerous television series, including *Hidden Worlds* (Rami Imam, 2018). However, he has lost some credibility since having taken a public stand, along with Yousra, Ilham Shahin, and Nabela Ebeid, among other Egyptian film stars, in support of the military regime of Abdel Fattah el-Sisi.

IN THE BATTLEFIELDS (2004). Building on the work of some personal documentaries about the everyday violence of domestic life during times of war, Danielle Arbid's first feature film subverts the patriarchal heroics of battle, revealing an oppressive world of claustrophobic relationships and fleeting moments of escape. Filmed almost entirely within interior spaces, *In the Battlefields* depicts the confluence of violence, repression, and desire by focusing on the story of two young women struggling with oppressive families during the **Lebanese Civil War**. Far from the nostalgic coming-of-age story of two young men in the popular, similarly themed *West Beirut* (1998), these young women are treated cruelly and in turn treat each other cruelly. Lina, a young pubescent girl, struggles with the desires of maturation, parental neglect, and the vicious whims of her elders, whereas her aunt's young

maid, Siham, must negotiate the constraints of indentured servitude and erotic desire. Siham is Lina's only friend and acts as a role model, but Lina's privilege obstructs the possibility of a deeper trust.

***IN THE FUTURE, THEY ATE FROM THE FINEST PORCELAIN* (2015).** Directed by Jerusalem-born **Palestinian** visual artist Larissa **Sansour**, this short experimental film combines live motion and computer-generated imagery to explore the role of myth in the construction of history, fact, and national identity. Recalling the phantasmagorical quality of *Nation Estate*, Sansour's humorous 2012 science fiction short that incorporates live action and computer **animation**, *In the Future* depicts a narrative resistance group that makes underground deposits of elaborate porcelain—purportedly belonging to a fictional civilization. Their aim is to influence the narrativization of the past and support future claims to the group's vanishing lands. Sansour has continued her experimentation with myth and science fiction in *In Vitro* (2019), her first feature-length work.

***IN THE LAST DAYS OF THE CITY* (2016).** This first feature directed by Tamer El Said projects a poetic elegy to three historically key urban cultural centers in the Arab world onto the dilapidated neoliberal cityscape of Cairo at the onset of the **Arab Uprisings**. Protagonist Khalid, El Said's prototype played by British **Egyptian** actor Khalid Abdalla, tries to complete a film revolving around the loss of his father, the impending loss of his mother, and the death of a friend while engaging in an unsuccessful attempt to find a suitable apartment in Cairo. Deliberately confusing/conflating diegetic and filmed realities, the film portrays Khalid commiserating at various downtown locales with visiting filmmaker friends from **Lebanon** and **Iraq**, and with an Alexandrian actress and theatrical director as well as his mother and his late friend's lover, about their shared melancholia, as **neocolonial** Cairo is compared implicitly to post-**Lebanese Civil War** Beirut and post-**Iraq War** Baghdad through a nonlinear narrative that emphasizes the characters' intersubjectivity as a collective expression of an unstable, seemingly ever-changing and borderless place experienced as home. Although the film's explanation for such instability is enveloped in a rhetorical subtlety that mirrors at times a slow-film aesthetic, its inclusion of direct footage of the 2011 uprisings and of a veritable dystopian contemporary Cairo and its disdain for **Islamism** prompted its **censorship** in Egypt, where the 2016 Cairo International **Film Festival** canceled its scheduled screening of the film while ensuring that it would also not screen at other regional festivals. Nine months earlier, it had been awarded the Caligari Film Prize at the Berlin International Film Festival.

IN THE NAME OF THE LAW (1952). Based on a true story, this **Turkish** film directed by **Lütfi Ö. Akad** is an early **Yeşilçam** drama about a car mechanic, Nazım (**Ayhan Işık**), who kills a friend for making a pass at his wife. The film's historical importance derives largely from its technical competence, which enabled it to convey its story with a simple and basic **realist** vocabulary that **Akad** claimed to have learned through practice and from watching classical Hollywood films. This involved refined continuity editing of action sequences complemented by the use of a mobile camera. In addition, Işık's role as Nazım would help him become one of Yeşilçam's most famous **stars**. The character of Nazım reappears in *Twenty Years Later* (Osman Seden, 1972), which picks up after his release from prison, when he must struggle to heal his broken family (gangster son, drug-addicted daughter).

IN THE SHADOWS OF THE CITY (2000). This first and only narrative film by **Lebanese documentarians Mai Masri and Jean Chamoun**, respectively its producer and director, and the only feature on which Chamoun (d. 2017) collaborated with Masri, his filmmaking partner and wife, revisits the **Lebanese Civil War** through a semiautobiographical coming-of-age story. The film begins with bombs falling on southern Lebanon as the young adolescent, Rami, and his family escape the war by moving to Beirut. While the family struggles to secure employment and avoid military conscription, the violence creeps closer, until it consumes even those who have resisted taking sides. After his father is kidnapped and killed, Rami succumbs to rage and seeks vengeance by joining a militia, with which he eventually becomes disillusioned. Fifteen years later, once the war is finally over, Rami is seen as a broken, middle-aged man. The film's narrative dimension is complemented by archival footage taken by Chamoun during his many years recording the events of the civil war.

İNANIR, KADİR (1949–). While completing a degree in communications, İnanır began his film career, like many **Yeşilçam stars**, through an acting contest in 1969. His star persona is replete with a tough-guy demeanor, evident in *Dilemma of Love* (1985), starring İnanır as a ski teacher with whom two sisters fall in love, and *Tartar Ramazan* (1990), the story of a bully in prison, and reflected in the recent **Turkish** humorous tabloid movement named after him, “Kadirism.” In the 1970s, İnanır appeared with **Türkan Şoray** in several melodramas and realist dramas before the two costarred in the Yeşilçam classic *The Girl with the Red Scarf* (Atıf Yılmaz, 1977).

İNANOĞLU, TÜRKER (1936–). While pursuing an education in fine arts during the late 1950s, İnanoğlu served as an assistant director, then formed a production company, Erler Film, for which he directed approximately eight films per year, most of them romantic **comedies** and melodramas, throughout the 1960s. He subsequently switched focus entirely to production, allying with other producers and becoming the first to four-wall the major cinemas in Istanbul. İnanoğlu's successful career in popular **Turkish** film production continued into the late **Yeşilçam** period, when he went into the videocassette recorder business, and into the contemporary film and television industry, where he continues to produce television series. He is also the founder of the first private film museum in Turkey, TÜRVAK Cinema Museum. Among his noteworthy films are the children's melodrama *The Kid* (1969), which he directed, and *Arabesk* (**Ertem Eğilmez**, 1988), a self-reflexive comedy about Yeşilçam melodramas, which he produced, as well as eight historical adventure films centered around Kara Murat, the early Ottoman hero.

INFILTRATORS (2012). This award-winning **documentary** directed by Ramallah-based multimedia artist Khaled Jarrar and produced by Mohanad Yaqubi (*Off Frame [AKA Revolution until Victory]*) follows the journeys of **Palestinians** who go to tremendous lengths and take considerable risks to travel from their homes in the West Bank to Jerusalem for a variety of vital reasons. These include family and hospital visits as well as attendance at religious services. Some employ the help of smugglers who, for a symbolic fee, deliver them across the Apartheid Wall, under barbed wire, often at unconventional times of night and day, so that they may reach their destinations. The focus of *Infiltrators* would find an uncanny parallel in Jarrar's own professional life when in 2014 **Israeli** authorities denied him an exit visa to attend the exhibition of his group show *Here and Elsewhere* at the New Museum in New York City. *See also* ISRAELI OCCUPATION.

INNOCENCE (1997). One of **Turkish** director **Zeki Demirkubuz's** contributions to the **new Turkish cinema**, *Innocence* concerns a recent ex-con, Yusuf, who encounters a young woman and her mother, Uğur, who is involved with drugs, prostitution, and a desperate lover, Bekir. The film typifies Demirkubuz's integration of drama with intertextual references to **Yeşilçam**, in the form of films that appear on diegetic television screens and in settings recognizable as locations where particular films were shot. Demirkubuz would later direct a prequel, *Destiny* (2006), which focuses on Uğur's relationship with Bekir.

INSTITUTE FOR THE INTELLECTUAL DEVELOPMENT OF CHILDREN AND YOUNG ADULTS (IIDCYA; KANOON). The IIDCYA/Kanoon is an **Iranian** governmental organization charged with implementing a range of cultural and artistic activities that aid in the cognitive and artistic development of children and youth. Since its inception in 1961, Kanoon has produced books, audiotapes, films, and toys for children and young adults. Iranian families, as evidenced by sales figures, have trusted its guarantee of religiously appropriate cultural and educational values for its young consumers. Nearly 500 libraries and cultural centers and 2,000-odd tutors aid Kanoon in its culture-making enterprise. Its cinematic affairs department, instituted by **Abbas Kiarostami** in 1969, has launched the careers of several famous Iranian directors, including **Bahram Beyzai**, **Majid Majidi**, and **Amir Naderi**, and animators such as Morteza Momayez and Farshid Mesghali. Responsible for funding the first Iranian features to be seen outside Iran following the 1979 **Iranian Revolution**, Kanoon is internationally respected for its work in **animation**, and also funded the 1999 nomination for Best Foreign Language Film Oscar, Majidi's *Children of Heaven*.

INSULT, THE (2017). Directed by **Lebanese** filmmaker **Ziad Doueiri**, best known for his 1998 drama *West Beirut*, *The Insult* narrates the trial of Yasser Abdallah Salameh, a **Palestinian refugee** living in Beirut who is accused by Tony Hanna, a Lebanese businessman, of having insulted him—when in fact Yasser had merely lost his temper after Tony, a right-wing Maronite, had behaved toward him in a prejudicial fashion. The film figures a false moral equivalence between these two protagonists that is contradicted by their uneven characterizations, which present Palestinians as one-dimensional foils to well-rounded Lebanese. Distorted information about the **Lebanese Civil War** that favors the Maronite ultranationalist perspective is propagated throughout the diegetic trial, and, notwithstanding the film's theme of reconciliation and ultimately happy ending, it plays on Western stereotypes of Arab men—especially Palestinian—as inherently violent and of Arab **women** as at once docile and intuitively supportive of patriarchy. Doueiri, a vocal proponent of **Israeli** normalization, made *The Insult* with funding from **Zionist** producers and philanthropists, including Harvey Weinstein and Charles S. Cohen. This, in addition to its revisionist plot, has led the film to be widely criticized as a vehicle of *hasbara*.

INTERNATIONAL CENTER OF BETHLEHEM (ICB; DAR ANNADWA ADDAWLIYYA). Literally “The House of Worldwide Encounter,” Dar Annadwa Addawliyya is identified in the ICB mission statement as a member of the Diyar Consortium of ecumenical Lutheran institutions that serve the educational, social, and cultural needs of the **Palestinian** commu-

nity in and around Bethlehem while developing a sophisticated infrastructure to bring international attention to Palestinian life under the **Israeli Occupation** through local outreach programming, solidarity in resistance to occupation, media participation, and web presence. Founded in 1995, the ICB has grown from four to 25 dedicated staff members. Its complex is situated in central Bethlehem's Madbasseh Square and includes the Dar al-Kalima College, a two-year Christian institution offering courses in the arts, multimedia, communications, and tourism; the Al-Kahf Arts and Crafts Center, which helps Palestinians express themselves through traditional arts and handicrafts and provides vocational training for youth; the Addar Cultural and Conference Center for public and private events; and the Bethlehem Media Center (BMC), which trains Palestinians in all aspects of media production, particularly television and video. The BMC supports Palestinian film and media workers by providing equipment and facility rental options, as well as acting as a liaison between local–international media workers and the larger Palestinian community. The BMC also collaborates with Dar al-Kalima College in providing facility and technical support to film and media students to direct, produce, and broadcast film and television shows. BMC productions, including debates, health and wellness programs, and social and political **documentaries**, are televised on local stations in the West Bank and on international satellite television. As a cultural center, the ICB also serves as a venue to screen Palestinian films, plays, and other performances. The ICB also contains a community health center. Despite sustaining significant damage during the 2002 Israeli siege of Bethlehem, when the Israel Defense Forces invaded and occupied the complex, ICB continues to rebuild and further its mission to foster a culture of peace and empowerment. As of 2008, it was the third largest nonstate employer in Bethlehem.

INTERNATIONAL SOLIDARITY MOVEMENT (ISM). This secular, **Palestinian**-led nonviolent direct action movement was founded in August 2001 by peace activists Adam Shapiro and Huweida Arraf to support popular Palestinian resistance during the Al-Aqsa **Intifada**. ISM activists bear personal witness to the **Israeli Occupation** and transmit information garnered to their home communities in an effort to convey a more accurate picture of the conflict in Palestine–Israel than is available from mainstream media. The ISM has produced several short **documentaries** about the occupation in the direct cinema tradition, including *Jerusalem Day 2002* (2002), in which Israeli soldiers on patrol in Jerusalem are asked their views about the titular holiday that celebrates the occupation of East Jerusalem during the Six-Day War; *Jenin Spring: April 2002* (2002), which records Israel Defense Forces (IDF) destruction of the Jenin **refugee** camp; and *A La Muqata'a* (2002), in

which ISM activists document the Ramallah home and headquarters of Palestinian Authority President **Yasser Arafat** during the last 12 days of the IDF siege on his compound.

INTIFADA. This term, meaning “shaking off,” refers to two popular **Palestinian** uprisings against **Israel**. The First Intifada began in December 1987 in the Jabaliya **refugee** camp in the Gaza Strip and quickly spread among Palestinians in the **Occupied Palestinian Territories** (OPTs) and Israel, officially ending after the 1993 **Oslo Accords**. Actions included civil disobedience, general strikes, boycotts of Israeli products, barricades, graffiti, and hoisting Palestinian flags—all deemed illegal by Israel. Yet it was the stone-throwing demonstrations by Palestinian youth against the armed Israel Defense Forces that brought the First Intifada international recognition, resulting in many news accounts and **documentaries**. Some documentaries focus on the Intifada’s impact on children, notably *Children of Fire* (**Mai Masri**, 1990), *For Archives* (Enas Muthaffar, 2001), *Debris* (Abdel Salem Shehada, 2002), and *Arna’s Children* (**Juliano Mer/Daniel Daniel**, 2003). Generally, Palestinians consider both Intifadas liberation struggles against foreign occupation, whereas Israelis consider them terrorist campaigns. *We Are God’s Soldiers* (Hanna Musleh, 1993), a story of two brothers, one supporting Fateh, the other Hamas, is an exception in its portrayal of internal Palestinian divisions.

The Second Intifada (aka Al-Aqsa Intifada) refers to the second mass uprising, which began in September 2000 in Jerusalem and quickly spread widely to Palestinian areas. Violence intensified in comparison with the First Intifada, including suicide bombings carried out by Palestinians in Israel (of which *Paradise Now* [**Hany Abu-Assad**, 2005] offers a fictionalized account and *Ford Transit* [Abu-Assad, 2002] a documentary analysis) and Israeli-targeted attacks, arrests, incursions, and curfews (depicted in *Jeremy Hardy vs. The Israeli Army* [**Leila Sansour**, 2002], concerning a British comedian’s experiences in Bethlehem; *Local* [Imad Ahmed/Ismael Habash/Raed al-Helou, 2002], about three Ramallah cameramen trapped during a curfew; and *Curfew* [**Rashid Masharawi**, 1993]). Military destruction of towns and refugee camps is documented in *Jenin, Jenin* (**Mohammed Bakri**, 2002); *Invasion* (Nizar Hassan, 2003), based largely on an interview with an Israeli soldier who bulldozed homes in Jenin; and *Still Life* (Cynthia Madansky, 2004), an avant-garde exposé of demolished houses and government buildings in the OPTs. Cruel and oppressive conditions for Palestinians in an Israeli prison for women are depicted in *3000 Nights* (Mai Masri, 2015), as is the trauma of Palestinian incarceration and Israeli state violence in *Ghost Hunting* (Raed Andoni, 2017).

İPEKÇİ, İHSAN (1901–1966). One of the earliest producers of **Turkish** cinema, Salonika-born İpekçi first pursued an education in commerce and law, then opened a cinema and began distributing Hollywood films in Turkey. He worked frequently with **Muhsin Ertuğrul**. In 1932, İpekçi founded a film studio that dubbed foreign films into Turkish. In addition to writing some successful screenplays, İpekçi continued producing films through the 1950s.

IRAN / PERSIA. Iran is a large, multiethnic country, once the center of a larger Persian empire that stretched across **Afghanistan** into modern-day Uzbekistan and Tajikistan. It is bordered by **Iraq** to the west; **Turkey**, Armenia, and independent Azerbaijan to the northwest; the Caspian Sea to the north; Turkmenistan to the northeast; Afghanistan and Pakistan to the east; and the Persian–Arabian Gulf to the south. Geographically, it is dominated by two mountain ranges, the Elburz in the north, separating the capital, Tehran, from the Caspian Sea, and the Zagros, along the western border with Iraq, parts of which constitute Iranian **Kurdistan**. A high plain in central and western Iran is mostly desert. The national language, Persian or Farsi—after the south central province of Fars, from which it originates—is spoken by about half the population, with many other languages prominent, including most notably Azeri in the region around Tabriz—Iranian Azerbaijan—in the northwest and Arabic in the oil-rich southwestern province of Khuzestan, once known as Arabistan.

The dominant religion in Iran, since the founding of the Safavid dynasty in 1502, has been Twelver Shi‘i **Islam**. Shi‘is believe that the succession of Islamic leaders, or imams, should pass down from Mohammed through a family line, beginning with the prophet’s son-in-law, Ali (the term *Shi‘i* means “follower of Ali”). The central event in defining Shi‘i identity is the death of Ali’s son Hossein at Karbala in present-day Iraq in 680. Hossein’s martyrdom, vastly outnumbered by the Caliph Yazid’s forces, is commemorated each year during Ashura, traditionally the occasion for pilgrimage, self-flagellation, and the re-creation of the events of 680 in the Iranian passion play, or *ta’zieh*, the influence of which on recent Iranian art cinema, particularly but by no means exclusively the films of **Bahram Beyzai**, has been frequently noted. Other distinctive cultural influences on Iranian cinema include the tradition of miniature painting (in which scale and perspective do not follow post-Renaissance Western rules), coffeehouse paintings and *naqqali* (storytelling), and farcical *ruhowzi* plays. Poetry has long been of central importance within Iranian culture, some of its great masters being Jalaladin Rumi, whose verse is the epitome of Sufi expression; Ferdowsi, author of the Persian national epic, the *Shahnameh*; and Hafez, whose words remain a national treasure trove of imagery—and a resource for fortune-tellers.

Iranian cinema began with the filming of Muzaffareddin Shah's trip to Ostend, Belgium, in 1900, captured by court photographer Mirza Ebrahim Khan Akkasbashi, but no feature films were produced until Reza Khan, later Reza Shah Pahlavi, had become leader of the country in 1922, after the Qajar dynasty crumbled in the face of a Constitutional Revolution (1905–1911). *Grass* (Merian C. Cooper/Ernest Schoedsack, 1924), a **documentary** record of the annual journey of the Bakhtiari tribe across raging river and high mountain to reach new pasture for their animals, was shot mostly in Iran and provides a fascinating insight into nomadic life and its challenges, while also imposing an **orientalist** perspective. **Avanes Ohanian** directed the first (silent) Iranian feature, a **comedy**, in 1930, and the first talkie, *The Lor Girl* (Ardeshtir Irani), arrived from India—with which Iran has ancient linguistic and cultural ties—in 1933. Its writer, poet **Abdolhossein Sepanta**, variously produced, directed, and acted in a series of Indian-made films extolling the shah's reign. His epic approach was followed by Esmail Kushan, who founded the Mitra film company in Iran in 1948 and began producing the first domestic sound films.

Friendliness toward the Germans in World War II led to the replacement of Reza Shah with his son Mohammed Reza, instigated by Great Britain and Russia, traditional—and much resented—foreign powers in Iran. Although the new shah's power was challenged early by Prime Minister Mohammad Mosaddeq's attempts to nationalize Iranian oil, he established a powerful grip on the country following Mosaddeq's removal from power by the Central Intelligence Agency. American documentary filmmakers, led by a group from Syracuse University, made many documentaries, some implicitly or explicitly supportive of the shah, during the 1950s, while Iran's narrative cinema, dependent mostly on melodrama and romance, developed its own **star system**. **Censorship**, which has continued to plague the country's cinema, ensured that material deemed damaging to the shah's image of himself and the country was not permitted, despite attempts by filmmakers such as **Farrokh Ghaffari** and **Ebrahim Golestan** to depict scenes of poverty and deprivation. The year 1969, however, saw the release of two films, *The Cow* (**Dariush Mahrjui**) and *Qeysar* (**Massud Kimiai**), generally credited with heralding the **Iranian New Wave**. The former is an allegorical art film made in collaboration with a writer (**Gholamhossein Saedi**) opposed to the shah and stage actors (**Ezzatollah Entezami**, **Ali Nassirian**) without ties to the industry; the latter, by contrast, is an updating of a popular **genre** in Iran, the **luti** film, and featured rising star **Behrooz Vossoughi**.

The shah's attempt to further legitimize his power through a grandiose celebration of the Iranian monarchy backfired, and he was overthrown by the **Iranian Revolution** of 1979, which at times targeted cinemas—including the **Rex Cinema arson** attack in Abadan—seen as supportive of Western, Pahlavi, and un-Islamic values. Although many groups had fought against

the shah, Islamist forces prevailed, and, with the help of a unifying war against Iraq, the Ayatollah **Ruhollah Khomeini** became supreme leader. Prerevolutionary stars were purged, and new censorship restrictions, especially restrictive with respect to the representation of **women**, were introduced in 1982. Film projects must be reviewed at various stages of their production (script, cast and crew list, finished film) and must then apply for an **exhibition** certificate. Although this system has been modified in successive years, it remains largely functional. Much Iranian cinema has been created under the auspices of public institutions such as the **Foundation of the Oppressed** and a Ministry of Islamic Culture and Guidance, especially during the war years.

Just as they did under the authoritarian rule of the shah, some filmmakers have been forced into or opted for **exile**. However, aspects of Iranian cinema have flourished since the revolution. Beginning in 1986 with *The Runner* (Amir Naderi) and *Bashu, the Little Stranger* (Bahram Beyzai), a strong art cinema sector developed, supported by a governmental organization, the **Farabi Cinema Foundation**, and promoted by exhibition at major world **film festivals**. Its best-known member throughout the 1990s and 2000s was **Abbas Kiarostami**, for whom international acclaim peaked with the award of Cannes's Palme d'or for *Taste of Cherry* (1997). Kiarostami and others, such as Mehrjui and Beyzai, whose careers began before the revolution, were joined in the vanguard of Iranian cinema by a younger generation, including the prolific **Mohsen Makhmalbaf**, who has also created the **Makhmalbaf Film House**, largely as a training ground for other members of his family, including daughters Samira and Hana, who constitute a still-younger generation, born after the revolution and thus reflective of the great majority of the country's youthful population. Makhmalbaf's daughters are not, however, the first women to make important contributions to Iranian cinema. In addition to powerful actresses such as **Forouzan** and the singer **Googoosh**, who were key players in prerevolutionary cinema, since 1979—and despite restrictions on their screen appearances—women have been able to attain positions of power behind the camera, with **Pouran Derakhshandeh**, **Rakhshan Bani-Etemad**, and **Tamineh Milani** among the most influential. In addition, the pervasive influence of poet **Forough Farrokhzad's** short documentary *The House Is Black* (1962) on the recent flourishing of an auteur-based art cinema in Iran has often been noted. An attempt has been made to link the postrevolutionary work of these filmmakers to the prerevolutionary New Wave, and to draw connections to its aesthetics and politics, by associating filmmakers such as Kiarostami, Makhmalbaf, **Jafar Panahi**, and Bani-Etemad with the term *second wave*.

To some degree, Iranian cinema has acted as the country's most effective ambassador overseas since the establishment of the Islamic Republic, and government officials have seemed to welcome this prestige at times. Espe-

cially under the administration of **Mohammed Khatami**, previously minister of culture and Islamic guidance and an artistically inclined intellectual, censorship restrictions were eased and cinema encouraged. Nevertheless, some of the most popular films abroad, such as Panahi's *Offside* (2006), which presents a controversial revisioning of the *ta'zieh*, have been and remain banned at home, while the recognition accorded Kiarostami, for example, was commonly not mirrored by the reception of his work in Iran.

One filmmaker who is strongly associated with the relative easing of censorship under Khatami is **Asghar Farhadi**. Already well known during the 2000s in Iran, during the 2010s Farhadi's international acclaim peaked with two Academy Awards for *A Separation* (2011) and *The Salesman* (2017), enabling him to succeed Kiarostami as the most prominent face of Iranian cinema internationally. Farhadi's film style has been associated with a third wave of Iranian New Wave cinema, more melodramatic and departing from the slower pace of the second wave, replacing poetic images with a classic narrative style to tell stories that often focus on family dramas, and thus exploring themes that have so far largely been avoided by the postrevolutionary cinema, such as complicated or abusive (love) relationships, extramarital relations, migration, drug use, corruption, and at times even sexuality. Along with a strong presence of diverse and nuanced female characters, third wave cinema is also characterized by an increasing number of female directors and scriptwriters, such as Ida Panahande—whose *Nahid* (2015) was awarded with the Un Certain Regard Prize at the Cannes Film Festival, while her second feature, *Israfil* (2017), has likewise garnered international attention—and Munir Gheidi (*Villa Dwellers* [2017]). Other noteworthy directors in this vein are **Mani Haghighi**, Nima Javidi (*Melbourne* [2014]), Said Roustahi (*Life +1 Day* [2016]; *Just 6.5* [2019]), and Kaveh Mazaheri, whose short narrative films (*Tweezers* [2007], *Cockroach* [2016], *Retouch* [2017]) as well as documentaries (*Soori's Trip* [2010], *A Report about Mina* [2015]) have been awarded internationally.

Iranian cinema's international success story, however, only accounts for a tiny fraction of the national film catalogue. Many international festival entries have received far less attention and praise from audiences and professional critics inside Iran, regularly leading to arguments over the selection of films for international festivals. Several reasons may account for this gap: the multilayered process of approval for public screening, with films often being banned after initial approval, as well as the rise of (private and state) television channels and especially satellite channels as the dominant medium for watching films have certainly contributed to the discrepancy of art-house films representing Iranian cinema internationally while popular genres and, most importantly, comedies make up the box-office hits domestically. With more filmmakers leaving the country, filmmakers in exile contribute a considerable number of films that often find their way into Iran through pirated

copies. At the same time, a generation of filmmakers has partly or completely grown up in diaspora, mostly in the United States or Canada or in Europe, whose films occupy an ambiguous space at the intersection of Iranian, **trans-national**, exilic, and diasporic cinema. *See also* IRANIAN DOCUMENTARY FILMMAKERS ASSOCIATION (IRDFA); SACRED DEFENSE CINEMA (SACRED WAR CINEMA).

IRANIAN DOCUMENTARY FILMMAKERS ASSOCIATION (IRDFA). IRDFA negotiated for increased aid and rights for the making, distributing, screening, and archiving of **documentary** films in **Iran**. Along with the 136 members of the Society of Iranian Documentary Filmmakers, IRDFA was instrumental in reactivating an office of documentary cinema in 1996. IRDFA was created inside Iran's House of Cinema (Iranian Alliance of Motion Picture Guilds) in 1997 to aid in directing, producing, and distributing documentary films exclusively. Iran's modern documentary film tradition goes back to the 1950s, when filmmakers such as **Ebrahim Golestan**, **Farrokh Ghaffari**, Fereydoon Rahnama, and **Forough Farrokhzad** made non-fiction cinema on social and political issues. Documentary production stagnated after the **Islamic Iranian Revolution**, since the new government viewed the depiction of "reality" with suspicion, especially if the films raised social, political, and **gender** issues.

Documentary filmmaking was given a new impetus under the reformist government of President **Mohammad Khatami**, and the digital technology revolution presented many low-cost options to documentary filmmakers. Venues such as the annual Kish Documentary Film Festival are dedicated to the continued growth of the documentary **genre**, with such well-known directors as **Rakhshan Bani-Etemad** participating in the competitions. IRDFA's professional goals included expansion and development of Iranian documentary cinema's "Art-Industry," which foregrounds documentary films' necessary connection to "parallel" and "experimental" cinema; defending the rights of documentarians; and establishing relations between Iran and the world's artistic-cultural centers in order to make possible production, distribution, and **exhibition** of Iranian documentary films. As an impetus to increasing their visibility on the **film festival** circuit, IRDFA participated in the **Fajr International Film Festival**.

The House of Cinema was closed down for two years during the Ahmadijad administration, reopening as an umbrella organization that served to unite various filmmaking organizations under the auspices of the Ministry of Labor. Within this new structure, each province has its own syndicate of filmmakers, actors, editors, producers, and other film industry personnel, but a national organization equivalent to the IRDFA no longer exists. Because

most of the people previously active in the IRDFA were based in Tehran, however, they have become members of the Tehran Documentary Film Directors Association.

IRANIAN NEW WAVE. This term indicates a disparate group of films that reinvigorated Iranian cinema from the late 1960s to the early 1970s. Iranian New Wave films fall into two distinct categories, exemplified by **Massud Kimiai's** *Qeysar* (1969) and **Dariush Mehrjui's** *The Cow* (1969), often seen as the movement's founding titles. *Qeysar* rejuvenated the popular Iranian *luti* genre, retaining the reliance on stars (**Behrooz Vossoughi**) and action, presented through inventive camera movement and a social realist aesthetic. *The Cow* somewhat shares this stylistic approach, but it eschews stars for theater actors (**Ezzatollah Entezami**, **Ali Nassirian**) and replaces melodramatic plot with one derived from modern literature, a short story by **Gholamhossein Saedi**. Many of the films that followed and are commonly grouped as New Wave likewise paired a cinematic auteur with a well-known writer, often a dissident like Saedi. Again, like *The Cow*, many of these films were allegorical, containing implicit criticism of the shah's policies of authoritarian government, personal aggrandizement, and Westernization. As with many so-called film movements, however, the New Wave films were not homogenous, nor did they comprise the majority of those produced in Iran during this period. In fact, popular cinema remained much as before, while many New Wave works met with greater success abroad than at home.

Similarly, the Iranian New Wave did not spring out of nothing in 1969. Two important directors who prefigured the movement are **Ebrahim Golestan** and **Farrokh Ghaffari**. Some directors associated with it went into exile either before (**Sohrab Shahid Saless**) or after (**Amir Naderi**, **Bahman Farmanara**, Parviz Sayyad) the **Iranian Revolution** of 1979. Others who began their filmmaking careers in this period and may be linked with the New Wave include **Abbas Kiarostami**, **Bahram Beyzai**, and Nasser Taqvai, all of whom became important figures in the revival of Iranian art cinema and its increased prominence in **film festivals** during the later 1980s. Mehrjui and Kimiai remain key figures, although some of the latter's postrevolutionary work, such as *Protest* (2000), seems more commercial and remote from New Wave aesthetics. A further or second generation of New Wave filmmakers that includes directors such as **Jafar Panahi** and **Mohammed Rasoulof** arose in the 21st century, and critics have theorized a third generation typified by the work of **Asghar Farhadi**. At the same time, Farhadi's incorporation of melodrama links his work to the Iranian commercial cinema currently receiving somewhat increased critical attention, which also serves to problematize facile distinctions between so-called commercial, popular, or industrial cinema and the New Wave in its various manifestations.

IRANIAN REVOLUTION. The Pahlavi shahs, Reza and Mohammed Reza, who succeeded his father under pressure from the Allies at the end of World War II, ruled **Iran** from 1922 until 1979. Although Mohammed Reza Shah's rule had seemed vulnerable early in his reign, and he had left the country at the height of Prime Minister Mohammad Mosaddeq's efforts to wrest control of Iran's huge oil deposits from the British in 1953, his position during the 1970s as he lavishly celebrated 50 years of Pahlavi rule and 2,500 years of presumed royal rule was apparently unassailable. He negotiated what he called a white (that is, bloodless) revolution in 1963, opposition to which came most vociferously from an obscure Muslim cleric, **Ruhollah Khomeini**, who was henceforth banished to **Iraq**. However, throughout 1978, opposition grew to the shah and his Western-influenced, increasingly corrupt regime. Numerous political parties opposed the shah, but the figurehead for many of them became Khomeini, whose revolutionary message was widely distributed by cassette tapes brought back to Iran by pilgrims to the holy cities of Iraq.

One node of opposition to the shah was the cinema, perceived as spreading corrupt Western values. As many as 180 theaters were destroyed in 1978, most notable among them, with great loss of life, the **Rex** in Abadan. Immediately after the revolution (some newsreel **documentary** records of which exist, such as *The Fall of '57* [Barbod Taherei, 1979]), a variety of religious and secular groups used cinema to disseminate their messages. Khomeini, who consolidated his power while brutally suppressing leftists opposed to his ascent into supreme leadership, did not reject cinema per se, and from 1981, the **Islamic** regime assumed control of the film industry. Theaters were renamed and in some cases ritually cleansed, many prerevolutionary **stars** and some directors were blacklisted, and **exhibition** permits for many films currently in circulation were revoked. Organizations such as the **Farabi Cinema Foundation** and the **Foundation of the Oppressed** were established to support cinema, and the Ministry of Culture and Islamic Guidance instituted and oversaw a complex system of regulations and **censorship**.

IRAN-IRAQ WAR. See SACRED DEFENSE CINEMA (SACRED WAR CINEMA).

IRAQ. Known since 1958 as the Republic of Iraq, this third-most-populous **Middle Eastern** country is bordered to the north by **Turkey**, on the east by **Iran**, to the south by **Saudi Arabia** and **Kuwait**, and on the west by **Syria** and **Jordan**. Iraq's ethnic population is composed of mainly Arab and **Kurdish** peoples, with Turkish, Assyrian, and Armenian minorities, most of whom follow **Islam**, with small percentages following Christianity and Judaism as well as Yazidi, Baha'i, Chaldean, and Mandaean religions. Arabic and Kurd-

ish are the country's official languages, with Persian, Turkish, Aramaic, and Syriac also spoken. Long a part of the Ottoman Empire, in 1918 Iraq was occupied by Britain. It then fell under the British Mandate in 1919 following the Versailles Treaty. The mandate ended in 1932 with formal independence, although the constitutional Hashemite monarchy of Saudi-born King Faisal, established under the mandate in 1921, persisted until its overthrow in 1958 by a group of free officers led by the anti-imperialist, pro-Communist Abdal-Karim Qasim, who was executed five years later when Iraq, with support from the United States Central Intelligence Agency, came under the rule of the national socialist Ba'ath Party. Ten years later, the country became known officially as the Iraqi Republic. From 1979 to 2003, under the authoritarian and brutal leadership of Saddam Hussein, the country experienced three wars: the **Iran–Iraq War** (also known in Iraq as the First Gulf War, 1980–1988), the Gulf War (known in Iraq as the Second Gulf War, 1991), and the Anglo-American invasion and occupation (aka **Iraq War**, 2003–present)—as well as 12 years of UN sanctions (1992–2004). (Although U.S. troops began officially to withdraw in 2010, a strong military and civilian presence remains.)

Until 2003, the Ba'ath Party controlled all media and communications in Iraq, including filmmaking. Iraq was originally subject to film expositions whose largely French products were screened in theaters in Baghdad as early as 1909. Under the mandate and subsequent monarchy, **documentaries** known as **petrofilms** were produced by the Iraq Petroleum Company with British funding and cinematographers and by the United States Information Agency with corporate foundation money and technicians. Such films projected Western perspectives on the country's geography and culture and promoted the neocolonial interests of oil exploration and extraction by foreign, often **transnational** companies as key to the process of modernization.

Only after World War II did a nascent film industry begin to develop. The new Studio of Baghdad participated in numerous coproductions with the film studios of **Egypt** (Cairo; Misr), Turkey (**Yeşilçam**), and **Lebanon**. Its first solo production was the popular *Alia and Issam* (André Shatan, 1948), an impossible love story between rival ethnicities. Because of the remaining influence of **colonialism** and its dependence on Egyptian artistry, Iraqi cinema of the 1940s and 1950s largely projected the **orientalism** that Egyptian cinema inherited from its European progenitors and benefactors. Later in the 1950s, however, a few independent production companies formed and produced a small number of “auteur” films—the **neorealist** *Sa'id Effendi* (Kameran Hosni, 1957), showcasing the Iraqi actor Yousif Al-'Ani in the title role, being the most renowned. This movement was, however, short-lived due to inconsistent financial support and minimal access to necessary technology and equipment.

After the 1958 revolution, private-sector filmmaking underwent a minor boom, although its primary products were entertainment vehicles serving to propagate the new regime. Among them, five have been considered critical successes: *Nebuchadnezzar* (Kamel al-Azawi, 1962), a historical epic and Iraq's first film in color; *Abu Hella* (Mohammed Shukri Jamil/Youssef Gergis, 1962), a **comedy** about generational conflict; *Autumn Leaves* (Hikmet Labib, 1963), another impossible love story involving an Iraqi living in Lebanon; *The Night Watchman* (Khalil Chawqi, 1968), an intrigue about a guard who falls desperately in love with a widow despite her love of other men; and *The Turning* (Jaf'ar 'Ali, 1974), a multiperspectival drama analyzing the contradictions of revolutionary ideology as developed under monarchical rule. The first **film festival** in Iraq, held in 1966 at the Al-Rashid Cinema in Baghdad, however, showcased only commercial films of this period, as well as prerevolutionary successes.

Subsequent film festivals in 1973, 1976, 1978, and 1980 after the state expropriation of private-sector filmmaking by the General Organization of Cinema and Theater (GOCT) were held in coordination with the Cinema Production Unit and with collaborative support from the Palestinian Liberation Organization, the Arab League, and the Arab Broadcasting Union and focused on the **Palestinian** and **pan-Arab** struggles with features such as *Al-Entefadha* (Munier Fenril, 1979) and *The Sniper* (Faisal Al-Yassiri, 1980). Established in 1959 under the auspices of the Ministry of Culture and National Guidance, the GOCT, headed by Yousif Al-'Ani, initially oversaw the production of proregime educational newsreels and a few full-length features. In 1972, it expanded operations on behalf of seven government-sector ministries represented within the organization and in accordance with a series of six cinema development plans. The bulk of Iraq's quality film production occurred during this period, when, along with the importation of Egyptian directors—Fuad Al-Tuhami (*The Enterprise* [1977]), **Tawfik Saleh** (*Long Days* [1980]), and **Salah Abu Seif** (*The Battle of Al-Qadissiya* [1981])—the GOCT began encouraging Iraqis, many trained in the United States, to direct feature films. Noteworthy among them are Faisal al-Yasseri (*The River* [1977], *The Sniper* [1980]) and Mohammed Shukri Jamil (*The Thirsty* [1972], *The Walls* [1979], *The Big Question* [1983]).

Although in 1980 a **film school** was finally established at the Institute of Fine Arts in Baghdad, the Iran–Iraq War drained the country's disposable resources so that national film production effectively ended by 1983. In the vacuum produced by that war and the ensuing U.S.-led invasion and occupation during the post–Cold War period, a small number of films directed by Iraqi expatriots to (and from) Europe have been produced with private funding from foreign sources. Such films, which include *Zaman: The Man from the Reeds* (Amer Alwan, 2003) and several features directed by **Mohamed Al-Daradji**, have been referred to as instances of a “new” Iraqi cinema, a

problematic characterization insofar as such films purport Iraqi authorship while tending to promote Western perspectives on the U.S.-led presence in the country, an apparent contradiction that some critics have analogized to *hasbara*.

IRAQ WARS. Iraqi leader Saddam Hussein's 1991 invasion of **Kuwait**, an attempt to secure that country's oil fields, was met with a massive military incursion, sanctioned by the United Nations (UN), known as Operation Desert Storm and, eventually (as it is known in Iraq), the Second Gulf War. Hussein's maneuver was viewed favorably by some **Middle Eastern** groups, including the **Palestine** Liberation Organization and supporters in **Egypt** and the **Maghreb** and was an issue of central concern to *The Gulf War . . . What Next?* (1991), a portmanteau film comprising short film contributions by **Borhane Alaouié**, **Nouri Bouzid**, Nejia Ben Mabrouk, **Mustapha Derkaoui**, and **Elia Suleiman**, as well as to Bouzid's later *Making Of* (2005). The 1991 Gulf War and its aftermath, which entailed 12 years of UN economic sanctions, saw the deaths of approximately one million Iraqis, half of whom were children who had succumbed to diseases caused by the environmental destruction wrought by chemical weaponry used during Operation Desert Storm—the topic of *Zaman: The Man from the Reeds* (Amer Alwan, 2003). A similar approach to the environmental damage consequent on the Iraq War of 2003 is the topic of *Testimonies from Falluja* (Hamodi Jasim, 2005) and *The Dreams of Sparrows* (Hayder Mousa Daffar, 2005).

With the increasing availability and relative economic accessibility of digital video equipment, a wave of **documentaries** about the 1991 Gulf War and subsequent Iraq War of 2003 emerged during the early 2000s, most of them directed by U.S.-based filmmakers, many in the context of impending presidential elections. While the quality, both formal and analytic, of Audrey Brohy and Gerard Ungerman's *Hidden Wars of Desert Storm* (2001) and *The Oil Factor: Behind the War on Terror* (2005) is questionable, subsequent films demonstrated an improvement in what since has become a veritable **genre** of documentaries offering critical analysis of both military invasions.

A second massive, U.S.-backed military bombardment and ensuing military occupation led by President George W. Bush, Operation Iraqi Freedom, has been met with far less international support in the West than the Gulf War of 1991, the British government under Tony Blair being the most important exception (despite public disapproval across the United Kingdom). The justification and rationale for its actions supplied by the United States via the mainstream corporate media has been the subject of numerous documentaries. Most noteworthy are *Scenes from an Endless War* (Norman Cowie, 2002), *WMD: Weapons of Mass Destruction* (Danny Schechter, 2004), *Preventive Warriors* (Michael Burns, 2004), *Uncovered: The War on Iraq* (Robert Greenwald, 2003/4), the French *The World According to Bush* (William

Karel, 2004), *Control Room* (Jehane Noujam, 2004), *Fahrenheit 9/11* (Michael Moore, 2004), *Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire* (Media Education Foundation, 2004), *The PSA Project* (Cynthia Madansky, 2005), *Iraq for Sale: The War Profiteers* (Greenwald, 2006), and *No End in Sight* (Charles Ferguson, 2007).

Documentaries bearing witness to the effects of the bombardment and ensuing fragmentation of an already compromised Iraqi society include *About Baghdad* (2003), made by an independent film collective, InCounter Productions, and directed by Iraqi **exile** Sinan Antoon, in consultation with **International Solidarity Movement** cofounder Adam Shapiro and other antiwar activists; *Visit Iraq* (2003), directed by **exiled** Palestinian **Kamal Aljafari**; *War Is Over* (2003), directed by **Kurdish** Iranian filmmaker **Bahman Ghabadi**; *Iraq in Fragments* (James Longley, 2006), produced by the Iraq Media Action Project of Working Films; *My Country, My Country* (Laura Poitras, 2006); the Australian *My Home, Your War* (Kylie Grey, 2006), perhaps the first of the “genre” to offer a genuinely balanced analysis of the war’s effects on Iraqi **women**; and *Meeting Resistance* (Molly Bingham/Steve Connors, 2007). Additional films have subsequently emerged concerning the war’s effects on U.S. soldiers and their role in the conflict. These include *Gunner Palace* (Mike Tucker/Petra Epperlein, 2004), *The War Tapes* (Deborah Scranton, 2004), *Body of War* (Phil Donahue/Ellen Spiro, 2007), and *Full Battle Rattle* (Tony Gerber/Jesse Moss, 2008). A docudrama in this vein based on diaries and personal testimonies of both Iraqis and U.S. soldiers is *Battle for Haditha* (Nick Broomfield, 2007). Since 2007, several films have focused on torture at U.S. military detention centers, notably *The Ghosts of Abu Ghraib* (Rory Kennedy, 2007), *Standard Operating Procedure* (Errol Morris, 2008), and *Taxi to the Dark Side* (Alex Gibney, 2007), the latter of which won a 2008 Academy Award for Best Documentary.

Several Hollywood films have also been made about these wars, including *Courage under Fire* (Edward Zwick, 1996), *Three Kings* (David O. Russell, 1999), *Live from Baghdad* (Mick Jackson, 2002), *Jarhead* (Sam Mendes, 2005), and *The Jacket* (John Maybury, 2005), as well as the South African–United Kingdom coproduction *Bravo Two Zero* (Tom Clegg, 1999), all regarding the 1991 Gulf War; and *Home of the Brave* (Irwin Winkler, 2006; coproduced with **Morocco**), *The Situation* (Philip Haas, 2006), *Charlie Wilson’s War* (Mike Nichols, 2007), *In the Valley of Elah* (Paul Haggis, 2007), *Redacted* (Brian De Palma, 2007), *Grace Is Gone* (James C. Strouse, 2007), *Delta Farce* (C. B. Harding, 2007; a **comedy**), *Stop-Loss* (Kimberly Peirce, 2008), and *The Hurt Locker* (Kathryn Bigelow, 2008), all regarding the Iraq War. In addition, the **Turkish post-Yesilcam** blockbuster *Valley of the Wolves: Iraq* (Serdar Akar, 2005) had a major impact in many parts of the world, while Egypt’s blackly comic *The Night Baghdad Fell* (Muhammad Amin, 2006) features a schoolteacher who believes that Egypt is next in

line for attack. The film uses sexual violence as a metaphor for military invasion and restages a well-known image of abuse from the photographs taken at Abu Ghraib prison.

ISFAHAN INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN AND YOUNG ADULTS. This special-interest film and video festival has been held in September–October in Isfahan, **Iran**, since 1985. Originally part of the **Fajr International Film Festival**, Isfahan is now an autonomous venue for screening features films, **animation** films, short films, and videos that address children or concern children’s issues.

IŞIK, AYHAN (1929–1979). Known as the “king” of **Turkish** cinema, Işık studied painting before winning an acting competition organized by a magazine in 1951. During the early **Yeşilçam** period, he appeared in several films before attempting unsuccessfully to work in Hollywood in 1959. Throughout the 1960s and early 1970s, he appeared in nearly 200 films, ranging from melodramas to action-adventures, crime films, and historical dramas—everything except village or rural dramas, a gap filled by the so-called ugly king of Turkish cinema, **Yılmaz Güney**. With his urban persona, Işık appeared in classic Yeşilçam dramas, playing a murderer in *In the Name of the Law* (**Lütfi Ö. Akad**, 1952) and a bus driver in *The Bus Passengers* (Ertem Göreç, 1961). With Belgin Doruk, he formed a classic 1960s couple in the *Little Lady* (*Küçük Hanımefendi*) romantic **comedy** series. Işık made only a limited number of films during the mid- to late 1970s, including a series of Italian–Turkish coproductions, such as the mad-scientist thriller *Lover of the Monster* (Sergio Garrone, 1974) **starring** Klaus Kinski.

ISLAM (ISLAMIST). Islam, the world’s largest religion, is the dominant faith in the **Middle East**, where it was founded and in which much of its learning continues to be centered, although the countries with the biggest Muslim populations—Indonesia, Pakistan, India, and Bangladesh—lie elsewhere, in Central and South Asia, and Muslim countries exist in sub-Saharan Africa as well. Like Christianity and Judaism, Islam is monotheistic and claims direct descent from the biblical patriarch Abraham. The Islamic deity is referred to as *Allah*, the Arabic word analogous to “God,” who is omnipotent and omniscient, and the Islamic holy texts are the Qur’an—or Koran—which is professed to have been revealed to the Prophet Mohammed in the seventh century on the Arabian peninsula; the *Sunnah*, containing the deeds and sayings (*hadiths*) of the Prophet; and the *fiqhs*, learned interpretations of the Qur’an and *Sunnah*. The holiest Muslim city is Mecca, now in **Saudi Arabia**, to which every Muslim is expected to complete a pilgrimage (*hajj*) at least once. *Islam* itself connotes peaceful, contractual submission; it sets

out five ethical obligations, or “pillars,” in addition to the *haji*: fasting (*sawm*), prayer (*salat*), charity (*zakat*), and testimony of faith (*shahadah*), all observed with special diligence during Islam’s annual monthlong holiday, Ramadan. A Muslim’s lifelong struggle to fulfill these obligations and to protect the world of Islam (*ummah*) is referred to as *jihad*, part and parcel of which is *ijtihad*, a sustained independent, creative, and reasoned effort to interpret *Shari‘ah* (Islamic provisions for regulating human behavior derived from the Qur’an and the *hadiths*) with the aim of envisioning social change and a better future.

Throughout its nearly 1,300-year history, Islam has undergone occasional sectarian division, often exploited by imperial and **colonial** powers, the most significant being that between the much larger Sunni group, which comprises more than 85 percent of Muslims, and the smaller Shi‘i group. The latter believes that earthly leadership of the Muslim faith is passed down through Mohammed’s direct descendants, beginning with Ali, the Prophet’s cousin and son-in-law and the fourth Sunni caliph (the term *shi‘i* means “followers of Ali”). As such, Shi‘is reject what Sunnis claim is the legitimacy of the first three Sunni caliphs. The distinctive event of Shi‘i belief, however, is the martyrdom of Hussein, Ali’s second son, and his small band of followers at Karbala in modern-day **Iraq** in 780, an event that is commemorated each year as Ashura. Today, Shi‘is dominate the population of **Iran**, are a majority in Iraq and **Bahrain**, and comprise substantial minorities in **Lebanon** and **Yemen**. They also usually comprise the poorer populations especially in countries in which they do not hold majority. While Sunni Islam comprises four schools of law—Hanafi, Maliki Shafi‘i, and Hanbali—Shi‘is may adhere to one of three broad branches—the Zaydis (mostly of those in Yemen), the Isma‘ilis or Seveners, and the Ithna Asharis or Twelvers (as in Iran)—depending on how many imams, or religious leaders, they acknowledge. Multiple smaller Islamic sects also exist throughout the Middle East, notably the Druze in Lebanon, **Palestine–Israel**, and **Syria** and the Alawites in Syria, both sometimes viewed as branches of Shi‘ism. In Lebanon, major government posts and seats in the legislature are reserved for members of the respective religious groups, and a similar policy has been implemented in Iraq. In Israel, the Palestinian Druze may serve in the armed forces, whereas (other) Muslims and Christians, the bulk of them Palestinian, may not. These procedures reflect the frequent conflation of religion with ethnic background in the Middle East. Thus, religious affiliation is marked on identity cards in many countries, including Egypt, Israel, and Iraq, without regard to a person’s degree of religious observance or sectarian loyalty.

Islam has recently experienced a popular revival in the Middle East. In response to a perceived turning away of the world from Allah, and in reaction to foreign influence in the age of **transnationalism**, Islamists or Islamic activists, sometimes called fundamentalists, who are usually members of

religiously oriented political and social organizations, have advocated for strict state enforcement of *Shari'ah*. In many Arab countries, such advocacy has been opposed by more moderate movements representing the Islamic mainstream (*Wassatteyya*). The **Egyptian** “New Islamists,” for example, emphasize Islam’s integrative worldview, derived from the Covenant of Medina, for which religious and ethnic pluralism are central; they uphold Islam’s ethical commitment to the rule of law (*‘adil*)—as opposed to monarchy and dictatorship—by practicing a form of distributive knowledge (*‘ilm*) that involves consultation (*shura*) and consensus (*ijma’*) and that is accountable to both the Islamic community (*khilafah*) and the projected world to come (*akhirah*). Islamist movements have generally been opposed by relatively secular and frequently repressive governments, as in prohibitions against the Muslim Brotherhood in Egypt, a similar policy in Syria, and the **Algerian** government’s suppression of Islamism in that country. Disillusionment with **pan-Arabist** and Arab socialist endeavors represented by such governments, especially after the 1967 **Defeat** in the Six-Day War against Israel and in the **Maghreb** following Soviet bloc dismantlement, have also increased support for Islamism—as have consistent failures to prevent Israel’s incursions in southern Lebanon and the **Occupied Palestinian Territories**. Outside the Arab world, in Iran, the **Iranian Revolution** of 1979 led to the establishment of an Islamic republic under the guidance of a supreme leader, whereas in **Turkey**, determinedly secular since the reforms instituted by **Mustafa Kemal Atatürk**, the 2000s have seen increasing debate about the enforcement of a religion–state divide by the army, catalyzed by the removal of the ban on wearing the Muslim head scarf (*turban*) in universities and other public institutions.

Religious proscriptions against images, derived from specific interpretations of the Qur’an, have led to some resistance to cinema in parts of the Muslim world, and it remains severely monitored in **Sudan** and in Saudi Arabia, where the ultraconservative Wahhabi sect, vehemently opposed to idolatry, is dominant, and where a recent, highly publicized opening to the inclusion of cinematic culture is therefore nonetheless heavily delimited. Depiction of the Prophet, the first four caliphs, and sometimes other Islamic notables remains generally forbidden. Thus, *The Message* (Mustapha Akad, 1976), a film that tells the story of Mohammed and the origins of Islam, refrained from revealing the faces of the actors playing the Prophet (there were two, since two different versions of the film—an Arabic and an Anglophone—were made). Despite this and the film’s approval by a considerable number of Islamic scholars, *The Message* was banned in several Muslim countries, including Saudi Arabia.

Islam is either foregrounded as a critical issue or remains in the quotidian background of many films made in Arab countries. The Lebanese *Halal Love (and Sex)* (**Assad Fouladkar**, 2015), for example, presents the influence of

Islamism in quasi-**orientalist** terms. The Coptic Christian **Youssef Chahine**, Egypt's leading auteur, who had celebrated Saladin as an exemplar of Islamic tolerance and fortitude during the battle against Christian Crusaders trying to retake Jerusalem in *Saladin* (1963), broke the taboo on depicting Qur'anic prophets by portraying a version of Joseph in *The Emigrant* (1994). The film was banned in Egypt and its director charged with blasphemy. In the same year, the stabbing of his friend and collaborator **Naguib Mahfouz** solidified Chahine's opposition to the growing regional influence of Islamism. The attack is allegorized in *Destiny* (Chahine, 1997), in which Muslim traditions of tolerance, learning, and joie de vivre are set against emergent, protofundamentalist beliefs in 12th-century Andalusia, and a singer is murderously attacked. In *The Other* (1999), Chahine links the rise of fanatical forms of Islam to the transnational capitalist ideology represented by the United States, positioning them as two sides of the same coin for their mutual tendency to reject contradictory beliefs and their consequent foreclosure of life's opportunities. Islamic texts opposed to the practices of cinema have appeared periodically in Egypt, and a flurry of them, often emphasizing inappropriate portrayals of **women**, may have provoked around 20 Egyptian actresses to start wearing the veil (*hijab*) between the late 1980s and 1994. Most notable among these was the singer **Shadia**, who abandoned cinema after nearly 100 films. A decontextualized analysis of the hopes raised by Islamism among the poor is supplied by Chahine's protégé Atef Hetata in *The Closed Doors* (1999); while a comic approach that—like Chahine's *The Other*—emphasizes hypocritical elements of Islamism is exemplified by *The Terrorist* (Nader Galal, 1994), featuring Egypt's biggest **star**, **Adel Imam**, as a poor and sexually repressed man who begins engaging in political violence in order to acquire money and a wife. He is forced to shelter with a secular, upper-class family in an echo of the classic *A Man in Our House* (**Henri Barakat**, 1961). The much later **Palestinian** film *Writing on Snow* (**Rashid Masharawi**, 2017) continues this examination in the context of a besieged Gaza, the southern borders of which are heavily monitored and restricted by Egypt. Meanwhile, numerous and various Islamic-themed **animation** films have been made at increasingly available and well-funded production facilities throughout Egypt, and also by **Iraqi** independent filmmakers working outside that country.

Islam and Islamism have also been the subject of numerous films by Maghrebi and **beur** directors—increasingly so in the years following the **Arab Uprisings**. In **Tunisia**, several films that challenge Islamic taboos on issues of **gender and sexuality** have been made, notably those of **Nouri Bouzid**, who has also directed films that address Salafist versions of the faith, notably *Making Of* (2005), which addresses the lure of Islamism for young Tunisians at a time of political repression and economic struggle, and *The Scarecrows* (2019), which recounts the return of two women from Syria

to Tunisia. In July 2011, the bombing by Islamists of the AfricArt cinema in Tunis during a screening of *Laïcité Inch'Allah* (2011), directed by avowed atheist **Nadia El Fani**, resulted in the cinema's closure. *Dear Son* (**Mohamed Ben Attia**, 2018) examines with particular reflexivity the prejudicial social misconceptions motivating young people to adopt militant Islamism. Similar approaches are evident in *Fatwa* (**Mahmoud Ben Mahmoud**, 2018), *Benzine* (Sara Labidi, 2017), and *Brotherhood* (Meryam Joobier, 2018), all concerning youth who have abandoned home and family to join the Islamist resistance. *A Door to the Sky* (**Farida Benlyazid**, 1988), on the other hand, is the story of a Westernized woman's rediscovery of Islam upon her return to **Morocco** and her creation of a *zawiya* (or refuge) for abused women; however, it advocates Sufism, a mystical, individualized form of the religion, thus seemingly rejecting more organized alternatives. Algerian **Merzak Al-louache**'s *Bab el-Oued City* (1994), filmed in Algeria during the civil war, shows the struggle against Islamism by following the story of a young man who removes a loudspeaker used to call people to prayers that keep disturbing him. Many of the few Algerian films made during the 2000s have concerned Islamist violence, notably *Viva Algeria* (**Nadir Moknèche**, 2004) and the first features of **Yamina Bachir-Chouikh** (*Rachida*, 2002) and **Djamila Sahraoui** (*Enough!*, 2006). Some filmmakers, for example, **Jean-Pierre Lledo**, have emigrated to France in response to the perceived threat of Islamist violence, while many—including Allouache, whose *The Repentant* (2012) portrays a reformed Islamist—have continued to alternate between regions. **Mahmoud Zemmouri** returned to France to direct *100% Arabica* (1997), a satire on Islamism that included much *rai* music, opposed by Islamists for its lyrics celebrating earthly pleasures, after which he received death threats. *The Casablancans* (**Abdelkader Lagtaâ**, 1998) concerns the influence of Islamism in schools in Morocco. *Timbuktu* (**Abderahmane Sissako**, 2018) explores the growth of Islamist sympathies amid increasingly divisive neocolonial conditions in Mali. In a related but ideologically different vein, across the region in **Jordan**, *Retake/Recycled* (Mahmoud al-Mas-sad, 2008) sensitively **documents** the life and activities of a Muslim fundamentalist for a period of two years, and in the **United Arab Emirates**, *Amreeka* (Cherien Dabis, 2009) and *My Name Is Khan* (Karen Johar, 2010) offer subtle critiques of post-9/11 Islamophobia.

In Iran, where cinema became a flashpoint in the revolution, notably in the **Rex Cinema arson** attack, the triumphant Ayatollah **Ruhollah Khomeini** was careful to distinguish the hated cinema of the shah's time from cinema per se, which he apparently enjoyed, having earlier approved of anti-shah films such as *The Cow* (**Dariush Mehrjui**, 1968). Nevertheless, restrictive **censorship** regulations were maintained after the revolution, although they were eased somewhat by **Mohammed Khatami**, both during the period in which he headed the Ministry of Islamic Culture and Guidance and later,

when he became president. Khatami's view is encapsulated by the phrase "The cinema is not the mosque"; indeed, this was true in postrevolutionary Iran in more than one sense, since the perceived threat of censorship in the case of Islam's inappropriate depiction led paradoxically to its complete erasure from the great majority of Iranian films. In *The Lizard* (**Kamal Tabrizi**, 2004), however, in which Parviz Parastui stars as a thief who escapes from jail dressed as a mullah and is forced to maintain this identity, clerical privilege, pomposity, and pedantry are satirized. The film was very popular both with domestic audiences and in the wider Persian **exile** community. **Abbas Kiarostami** and **Bahram Beyzai**, meanwhile, have pointed to the important influence on their cinematic self-reflexivity of the traditional Shi'i *ta'zieh* play, in which the martyrdom of Hussein at Karbala is restaged. Outside the country, world-renowned video artist **Shirin Neshat**, of Iranian descent, has focused much of her work—for example, *Women of Allah* (1993–1997) and *Rapture* (1999)—on the struggles of women under Islam in Iran.

While **Yeşilçam**, the Turkish film industry, produced a variety of historical religious films, Islam only found a direct presence in Turkish cinema in a limited number of Islamist films, which first appeared during the 1970s in the context of "true" **national cinema debates**. However, the **genre** was most prominent during the early 1990s, after the demise of Yeşilçam, when political Islam in Turkey gained strength, and **Yücel Çakmaklı** made it the subject of cinematic discussion. His *Abdullah of Minye* (1989), which portrays Islamists in a fictional Egypt that represents Turkey, is an example of "white cinema"—films that advocated religious purity and morality. In the 21st century, a number of independent and auteur films dealing with Sufist and other metaphysical themes were made by directors such as Mesut Uçakan and Semih Kaplanoğlu. The contemporary boom in horror films in Turkey also relies heavily on Islamic themes.

ISRAEL. Also known as the Jewish State, Israel is located on the west coast of the Mediterranean Sea, in a West Asian region known as the Levant, or Fertile Crescent, or Bab el-Shams, within the western territories of historic **Palestine**. To its north lies **Lebanon**, to its northeast **Syria**, to its east **Jordan**, and to its southwest **Egypt**. Ruled by the Ottoman Empire from 1516 until the end of World War I, and populated historically by Arabs of the Jewish, Christian, Muslim, and Baha'i religions, the region came under the British Mandate between 1923 and 1948. In November 1947, the United Nations proposed to divide the region into two countries, one Zionist (Israel) and one Arab (Palestine), but the terms of General Assembly Resolution 181 (the "Partition Plan") ultimately were not satisfactory to either grouping, and on 15 May 1948, one day following the declaration of the Jewish Israel, a war erupted between **Zionist** forces and the armies of Egypt, Jordan, Leba-

non, Syria, and **Iraq**, which had entered Palestine to support Palestinian irregular forces and the Arab Liberation Army (sponsored by the Arab League). The war ended in July 1949, with a Zionist victory that expanded Israel's borders beyond those designated by Resolution 181, with the loss of more than 500 Palestinian Arab villages and the displacement of 750,000 Palestinian Arabs. The West Bank of the Jordan River was assigned to Jordanian rule and the Gaza Strip to Egyptian rule; both were relinquished to Israel after the 1967 Six-Day War, beginning what is known as the **Israeli Occupation**. Since then, the region has continued to be riven by conflict and irresolution.

Israeli and Palestinian cinemas differ widely in their historical origins and institutional support, yet they also parallel each other in their attempts to project the historical continuity of their respective societies, and their individual and collective struggles, both against each other and against outside forces—whether with respect to the **Holocaust** in the case of Israelis or against a perceived global silencing in the case of Palestinians.

Film production in Israel has been dominated historically and ideologically by the Israeli state apparatus and Zionism. Although the first films to depict the Levant were *actualité* **documentaries** produced and directed by the French Lumière brothers in 1896 for European and North American distribution, Israeli cinema begins properly with films directed by Ashkenazi—Eastern European—émigrés to Palestine for the purpose of propagating Zionism. Such films were usually documentaries produced by Zionist organizations such as the Jewish National Fund (JNF), the Jewish Agency, the United Jewish Appeal, and the General Federation for Labor and distributed locally as well as internationally. The first cinema in Palestine, managed for this purpose according to the Egyptian business model, was established in Tel Aviv in 1914. The first Zionist film—and possibly the first film ever made in Palestine—was *The First Film of Palestine* (Moshe Rosenberg, 1911). One of the most prolific of the early Zionist filmmakers, Ya'akov Ben-Dov, an early member of the Jewish Palestinian cultural institute Bezalel School of Arts and Crafts, began making newsreels and short documentaries after World War I depicting the Zionist agricultural **colonization** of Palestine (the *yishuv*). Ben-Dov's films received financial backing from the Jewish National Fund, an international organization founded in 1901 to raise money for the establishment and maintenance of a Jewish state in the Levant, and its rival British organization, the Palestine Foundation Fund (PFF), founded in 1920 and becoming the United Israel Appeal in 1948. Ben-Dov's directing began with *Return to Zion* (1920) and reached its height during the late 1920s, with the PFF-produced *The Land of Promise* (1925), perhaps his most noteworthy success. Although he stopped directing in 1933, his films continued to be screened throughout the 1930s in Europe by United Zionists for Germany, a Jewish organization that supported National Socialism. Other

early Zionist filmmakers include Natan Axelrod, who in 1932 codirected and shot the first Zionist feature, *Oded the Wanderer*; his codirector, Chaim Halachmi; and Baruch Agadati, originally a dancer whose newsreel shorts included the 1932 Levant Fair and Maccabiah Games and the 1933 funeral of assassinated Zionist Chaim Arlosoroff. The representational quality of the majority of these nostalgic, mostly pastoral films led them to be characterized aesthetically as “Zionist **realism**,” a modification of Soviet socialist realism and agitprop. After the establishment of the Jewish State in 1948, the Israel Film Service of the Ministry of Education and Culture continued the production of documentaries and newsreels for fundraising purposes; intended for distribution in the United States and Canada, such films were made primarily in English.

Contrasting its early development is the fact that between 1948 and the 1993 **Oslo Accords**, the bulk of Israeli cinema has been marketed primarily to domestic Jewish audiences. Noteworthy exceptions include films directed by **Eli Cohen**, which received international attention during that period; independent films by post-Zionist iconoclast **Amos Gitai**; and increasingly critical, if less experimental, films by a younger generation of cineastes, including **Ra’anan Alexandrowicz** and **Eyal Sivan**. Later shifts in the Israeli film industry back toward international audiences were effects partly of the country’s neoliberalization following the 1979 election of the first Likud (right-wing) government and served to some extent as a public relations effort to improve the image of Israel abroad following its facilitative role in the 1982 massacre by the Lebanese Phalange of 3,000 Palestinians in the Lebanese municipality of Sabra and the **refugee** camp of Shatila, and military reactions to the First **Intifada**.

The matrix of funding for post-1948 Israeli cinema has remained international, with the JNF contributing philanthropically from Jewish communities in North America and Europe, and the United States granting Israel more than any other country annually—without which Israel could not continue to support both its military-intelligence apparatus and its state-run social services. Despite that international base, the establishment of the Jewish State supplied the rationale for local film distribution and the opening of national production facilities: the Israeli Motion Picture Studios in Herzliyah (1949) and the Geza Film Studios in Givatayim (1952), later to become the Berkey-Humphries Studio, which merged in 1988 to form United Studios of Israel. State funding vehicles were also established: the Bill for the Promotion of Israeli Films (1954), later revised and updated by the Ministry of Culture (now Ministry of Science, Culture, and Sport) as the Fund for the Promotion of Israeli Quality Films (1979), and, following neoliberal budget cuts, the New Fund for Cinema and Television (NFCT) (1993) and the Bill for Cinema (1998), both of which have come under the additional auspices of the Ministry of Industry and Trade, and the New Cinema Law (2001, updated

2014) for regulating film financing. The gradual privatization of Israeli cinema was exemplified by producer/director Menachem Golan's Golan 76–Globus Studios, which in 1979 became Cannon Films, perhaps the first genuinely **transnational** film production company, specializing in exploitation **genres**, often made for television.

The stylistic tendencies of post-1948 Israeli cinema evidenced a shift from nostalgic pastoralism to the heroic war genre, in which realism was altered to suit the codes of melodrama. The most well-known Israeli war films are *They Were Ten* (Baruch Dienar, 1954) and *Hill 24 Doesn't Answer* (1954), directed by an American, Thorold Dickinson. **Comedies** that centered on stereotyped Mizrahi Jews—Jews from **Middle Eastern** countries—also became popular at this time, forming the indigenous **bourekas** genre, of which the earliest and most prolific director was a Jewish Iraqi, George Ovadia, who began his filmmaking career while living in **Iran** from 1949 to 1969. The most renowned *bourekas* film, however, is *Sallach Shabbati* (1964), directed by an Ashkenazi Jew from Hungary, Ephraim Kishon. Commercial sex farces and national satires also found form during this period of cinematic industrialization. One of the sex genre's most popular directors, Uri Zohar, renounced these films when he subsequently left the industry to join an orthodox Jewish sect—a move allegorized favorably, if subtly, in *Ushpizin* (Giddi Dar, 2004).

Israeli cinema's stylistic and ideological orientation shifted following the Six-Day War of 1967. The Israeli Occupation's incorporation of 400,000 additional Palestinians under Israeli administration was seen as a threat to the Jewish demographic superiority thought necessary to justify the state's Zionist character. In an effort to manage and contain ensuing public controversies and political rifts over the situation, the Israeli film industry began producing heroic documentaries, on the one hand, and feature films that expressed war-weariness, often criticizing excessive militarism and tending to offer less epic, more individualistic perspectives and characters, on the other.

What developed into **Young Israeli Cinema** also prompted reevaluation of the *bourekas* genre toward more sympathetic, if nonetheless typified, portrayals of Mizrahi Jews in films directed by Kishon as well as by Golan, whose *Kazablan* (1973), a “forbidden love” story between a Mizrahi man and an Ashkenazi woman, was Israel's first full-scale **musical**. By the same token, the Second Authority for Television and Radio of the Israeli Film Center instituted formal film **censorship** in 1969. Not until the late 1980s, following the publication by Israeli New Historians of previously undisclosed information about the **Nakba** and Israeli Occupation during the years surrounding the First Intifada, would mainstream Israeli cinema begin casting Palestinian actors in more sympathetic, Arabic-speaking roles. At the same time, Israeli cinema also initiated concerted focus on the Holocaust.

Meanwhile, Israeli cinema, with the promotional support of **Israfest** and other **film festivals**, has become increasingly visible internationally, developing and expanding a second wave of Young Israeli Cinema. The personal focus of many of these films attempts to provide a lost or submerged Israeli quotidian, but also inadvertently may allegorize profound anxiety, an updated form of 1950s–1960s “siege mentality.” Examples include *The Flying Camel* (Rami Na’aman, 1994), featuring Alessandra Mussolini as an Italian nun whose miraculous kindness along with support from a Palestinian construction worker (*Avanti Popolo*’s Salim Dau) helps prevent the demolition of an elderly Israeli’s condemned home, and *Secrets* (Avi Neshet, 2007), in which a young orthodox Jewish woman who bonds sexually with her female yeshiva friend while helping a dying Christian pilgrim, a released felon, atone for her violent crime agrees to share her love with the orthodox man her friend eventually marries. To facilitate this shift in orientation, in 1991 the Israeli Censorship Board was disbanded, and the role of censorship was assumed directly by the Ministry of the Interior.

Since the Al-Aqsa Intifada, the Israeli film industry has set up production sites and companies in the Occupied Palestinian Territories that are nominally Palestinian run, which often produce **orientalist** films about, directed by, and starring Palestinians, such as *Thirst* (Tewfik Abu Wael, 2004), produced by Zimaon Limited Partnership, and *Al-Jisr: The Bridge* (Ebtisam Ma’arana, 2004), produced by the NFCT. A growing body has also emerged of Israeli-made documentaries that address social problems within Palestinian–Israeli society outside the matter of political conflict, such as *The Garden* (Adi Barsh/Ruthie Shatz, 2003), a vérité study of two young Arab male prostitutes in Tel Aviv; as well as those that are critical of the reoccupation, such as *Checkpoints* (Yoav Shamir, 2003) and *One Shot* (Nurit Kedar, 2004), both of which have been utilized for Israeli military training purposes. These films are all part of the larger **hasbara** project, a cultural diplomacy effort formalized officially in 2002 but extending as far back as 1982, following the Sabra and Shatila massacre. Indeed, perhaps the most well known of the Israeli **hasbara** films is *Waltz with Bashir* (Ari Folman, 2008), an **animated** feature that treats that event as primarily an occasion of Israeli soldiers suffering in the context of the Israeli invasion of Lebanon.

ISRAELI OCCUPATION. This watershed event in **Middle Eastern** history refers to the 1967 annexation by **Israel** of **Palestinian** territories controlled since 1949 by **Jordan**, **Syria**, and **Egypt**. The West Bank and East Jerusalem, Golan Heights, Sinai Peninsula, and Gaza Strip, respectively, would come to comprise the **Occupied Palestinian Territories** (OPTs) following Israel’s six-day military campaign of June 1967 (hence known as the Six-Day War) to regain access to the Egyptian-controlled Straits of Tiran. These had been closed to Israeli shipping by Egyptian President **Gamal**

Abdel Nasser. Israel's apparently defensive campaign quickly developed into an expansionist operation, referred to as the *Naksa* (setback) by Palestinians, in which thousands of soldiers were killed and an additional 400,000 Palestinians were forced into **exile**. An ensuing war of attrition culminated in the Yom Kippur–Ramadan War of October 1973, in which the Israel Defense Forces sustained its largest number of wartime casualties ever, and following which the Israeli film industry shifted production away from heroic war films to works more critical of the country's political militarism. These wars are treated variously in *Far from Their Country* (Qais al-Zubeidi, 1970), *Testimonies of Palestinians in Times of War* (al-Zubeidi, 1972), *The Sparrow* (Youssef Chahine, 1973), *The Half-Meter Incident* (Samir Zikra, 1980), *Avanti Popolo* (Rafi Bukai, 1986), *Kippur* (Amos Gitai, 2000), and *When I Saw You* (Annemarie Jacir, 2012).

In 1979, Israel returned the Sinai Peninsula to Egypt under the auspices of the Camp David Accords negotiated by U.S. President Jimmy Carter between Egyptian President **Anwar Sadat** and Israeli Prime Minister Menachem Begin, whereas East Jerusalem and the West Bank, Gaza Strip, and Golan Heights have remained in Israeli hands. The 1993 **Oslo Accords** officially ended the Israeli Occupation, but it has persisted nonetheless and is arguably the overriding, if at times implicit, concern of much Palestinian cinema to date. The Israeli establishment of checkpoints throughout the OPTs, for example, is the central subject of *Ford Transit* (Hany Abu-Assad, 2002), *Roadblocks* (Hanna Elias, 2002), *Crossing Kalandia* (Sobhi al-Zobaidi, 2002), and *Checkpoints* (Yoav Shamir, 2003) and is part of the post-2000 geographic fragmentation of Palestinians explored in *Rana's Wedding* (Abu-Assad, 2002), *Divine Intervention* (Elia Suleiman, 2002), *Like Twenty Impossibles* (Jacir, 2003), and *The Time That Remains* (Suleiman, 2009). The impact of Israel's construction of the West Bank separation barrier/wall is the focus of *Wall* (Simone Bitton, 2004), *Obstacle* (Nida Sinnokrot, 2003), *The Israeli Wall in Palestinian Lands* (Andrew Courtney/Emily Perry, 2004), *Last Supper: Abu Dis* (Issa Freij, 2005), *The Iron Wall* (Mohammed Alatar, 2006), *The Color of Olives* (Carolina Rivas, 2006), *Infiltrators* (Khaled Jarar, 2012), *5 Broken Cameras* (Emad Burnat/Guy Davidi, 2013), *Omar* (Abu-Assad, 2013), the films of **Leila Sansour**, and segments of *Route 181* (Michel Khleifi/Eyal Sivan, 2004) and *Peace, Propaganda and the Promised Land* (Bathsheba Ratzkoff/Sut Jhally, 2004). The Israeli occupation of East Jerusalem is the subject of *Ticket to Jerusalem* (Rashid Masharawi, 2002), *Jerusalem Day 2002* (International Solidarity Movement, 2002), and *Looking Awry / Hawal* (al-Zobaidi, 2005). The Israeli withdrawal from the Gaza Strip is fictionalized in *Disengagement* (Gitai, 2007), and the subsequent Israeli sieges of Gaza are treated in *Fatenah* (Ahmed Habash, 2009), *Where Should the Birds Fly?* (Fida Qishta, 2013), *Dégradé* (Arab and Tarzan Nasser, 2015), *It's Not Just Documentaries Project* (Community

Media Center of Gaza, 2015), *Writing on Snow* (Masharawi, 2017), and the *hasbara* film *The Gatekeepers* (Dror Moreh, 2012). The occupation's effects on Palestinian–Israeli gay and lesbian love relationships is analyzed in the Israeli diasporic **documentary** *Zero Degrees of Separation* (Elle Flanders, 2005). *See also* REFUGEES; YOUNG ISRAELI CINEMA (KAYITZ MOVEMENT; NEW SENSIBILITY).

ISRAFEST. This Jewish American **film festival** was founded in 1982 in Los Angeles and began holding annual screenings there and in New York City in 1985. Since then, Miami has also become a host city. Israfest's purpose is to package and showcase the range of **Israeli** cinema to North American audiences, and as such may be considered part of the *hasbara* project.

IT'S NOT JUST DOCUMENTARIES PROJECT (2015). Organized by the Community Media Center of Gaza, this omnibus film compiles four short **documentaries**, each of which addresses different aspects of suffering among **Palestinian** civilians and violations of their rights during and after the massive 2014 **Israeli** bombardment of Gaza known as Operation Protective Edge. Each film in the project concludes with a reminder of staggering statistics from the assault: 2,216 people killed, 31,974 homes damaged, and 250,918 people displaced due to the destruction of their homes. *Al Wafaa* (Yasser Murtaja) focuses on the only hospital in Gaza that serves the needs of the disabled, collecting stories by staff and patients of their experience of being shelled and bombed and transferred to work in another medical facility while under attack. Murtaja would later be killed in the 2018 March of Return in Gaza, shot while working, covering the second Friday protests, despite the fact that he was wearing a press jacket.

Memory of Homes (Khalil Al-Mozian) focuses on the testimonies and memories of survivors in two families regarding the homes lost and suffering endured during the 2014 bombardment, from the northern town of Beit Hanoun to the southern town of Khuzaa. *Honorable Judge*, directed by Muhammed Nayef, presents the story of one woman who lost most of her family members in one day during the 51-day assault in 2014. The film focuses on how she is coping now and highlights how her story is but one among many other examples of the deadly effects of the bombings on Gaza's largely civilian population. *The White Flag* (Zuheir Al-Belbeisi) gathers the testimonies of survivors from across the class and professional spectrum who recount being shot at, bombed, and targeted despite carrying white flags in the open air. *See also* ISRAELI OCCUPATION.

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JACIR, ANNEMARIE (1974–). Jacir is a **Palestinian** poet, filmmaker, and curator born in Bethlehem who began her film career in 1994 in New York City as an editor, producer, writer, and cinematographer. She directed a number of experimental shorts, including *A Post-Oslo History* (1998), about restrictions on Palestinian movement following the **Oslo Accords**; *The Satellite Shooters* (2001), a satirical western based on the story of a young Palestinian boy in Texas; and *Like Twenty Impossibles* (2003), a mock-vérité account of a Palestinian film crew navigating military checkpoints in the West Bank. Her first feature film, *Salt of This Sea* (2008), follows a working-class Palestinian American **refugee** on her return home. She has since directed *When I Saw You* (2012), set in a Palestinian refugee camp in **Jordan** after 1967, and *Wajib* (2017), **costarring Mohammed Bakri** and his son, Saleh, as a father and son embroiled in generational differences over the status and future of the Palestinian struggle both in Palestine and in the **diaspora**. Jacir is also the chief curator and founder of the **Dreams of a Nation** project, dedicated to the archiving and promotion of Palestinian cinema. *See also* ISRAELI OCCUPATION.

JADALLAH, SULAF A (1941–2002). A graduate of the Cairo Higher Institute of Cinema, Jadallah was the first female cinematographer in the Arab world. Jadallah's contributions to **Palestinian** cinema are intricately tied to the birth and influence of the Palestine Liberation Organization (PLO) among the Palestinian **refugee** community in **Jordan** during the 1960s and 1970s. Along with Mustafa Abu 'Ali, Salah Abu Hanood, and Hani Jawahariya, Jadallah worked as a photographer for the PLO's Photography Division in Jordan, the objective of which was to document and disseminate images and stories of the Palestinian revolution. These early photographs were the first that Palestinian refugees had of themselves and their **exilic** predicament and came to serve as graphic catalysts for Palestinian **nationalism**. Jadallah initially photographed the activities of martyrs and *fedayeen*, but the Dignity Battle of March 1968, so named after Palestinian refugees in the village of Karamah—"dignity" in Arabic—which successfully thwarted an **Israeli** at-

tack against the headquarters and leaders of Fateh, made “Palestinian Revolution” an international headline, evoking worldwide demand for images of the Palestinian–Israeli conflict and propelling Jadallah onto the frontline of struggle alongside the *fedayeen*.

At this time, Jadallah became active as a cinematographer for the Palestine Films Unit that formed out of the Photography Division with the production of a first film, *No to the Peaceful Solution* (1969), a response to the 1969 Rogers Plan proposed by U.S. Secretary of State William P. Rogers, according to which Israel would withdraw from territories occupied in 1967. Rogers’s plan was rejected by Israel. During the brutal events of Black September, Jadallah sustained a massive head injury that forced her to remain in Jordan, while Abu ‘Ali and others relocated to south **Lebanon**. In 2005, Jadallah received the Palestine Film Award for her pioneering role as an Arab **woman** cinematographer, as well as for her influential work in documenting and disseminating the formative period of the Palestinian liberation movement. From that moment, the Palestine Film Award was renamed the Sulafa Jadallah Award by its sponsoring organization, **Shashat**, a non-governmental organization headquartered in Ramallah and the organizer of the Women’s **Film Festival** in Palestine. Other well-known recipients of the Sulafa Jadallah award include Palestinian filmmaker Nada El-Yassir and the Indian director Deepa Mehta. *See also* PALESTINIAN REVOLUTION CINEMA.

JAFFA, THE ORANGE’S CLOCKWORK (2009). Directed by **Israeli** filmmaker **Eyal Sivan**, this **documentary** offers a historical analysis of the Jaffa orange, a **Palestinian** agricultural product grown in the titular city, once larger in size and population than the neighboring, now much bigger Tel Aviv. *Jaffa* interweaves talking-heads interviews with contemporary and archival footage and images to reveal the symbolic importance of the Jaffa orange to Palestinian culture and its integral place in the Palestinian economy, as well as its political significance in the wake of its settler-**colonial** cooptation into a lucrative Israeli brand.

JAHIN, SALAH (1930–1986). Cairo-born vernacular poet, cartoonist, lyricist, journalist, and actor Salah Jahin wrote the screenplay for a number of **Egyptian** classics, including *Watch Out for Zuzu* (El-Imam, 1972), *Amira, My Love* (Hassan El-Imam, 1974), and *Shafika and Metwally* (**Ali Badrakhan**, 1978), all **starring** **Souda Hosni**, his close friend, as well as *The Return of the Prodigal Son* (**Youssef Chahine**, 1976). In collaboration with composer Sayed Mikkawy, Jahin wrote an operetta, *The Big Night*, depicting the *moulid* festivities (a celebration of a saint’s anniversary) in the popular quarters of Cairo. With puppets made by Nagy Shaker and directed by Salah El-

Sakka, it was the first show to run in the Puppet Theatre opened by **Abdel Gamal Nasser** in 1959. (The show continues to run today and is frequently aired on state television.) Jahin was considered the semiofficial poet of Egypt's July 1952 revolution, having written many of the patriotic songs associated with it and performed by **Abdel Halim Hafez**. He published a series of satirical caricatures in daily newspapers and worked as the editor-in-chief of the magazine *Sabah El-Kheir*. He also wrote several episodes for the Ramadan *fawazeer* series (which featured an audiovisual riddle for each day of the holy month and aired on state television shortly after sunset)—performed most notably by actress Nelly.

JALILI, ABDOLFAZL (1957–). Born in Saveh in central **Iran**, Jalili directed three short films in the 1970s prior to the **Iranian Revolution** of 1979. Working for Iranian Television, he then made several short pieces on the **Iran–Iraq War**. Following *Milad* (1983), about a young man's politicization during the revolution, his second feature, *The Spring* (1984), was set during the war and celebrates Iranian successes. Already, these short films revealed Jalili's central interest in the plight of young boys, which has continued to mark his career, first in *Scabies*, a searing indictment of a juvenile detention facility riddled by abuse and disease and offering little opportunity for inmates to escape from lives of crime and poverty. With *Dance of Dust* (1992), Jalili abandoned traditional narrative to create an almost wordless visual poem about a young brickmaker who falls in love. Despite, or perhaps because of, this approach, the film was banned until 1998.

Det Means Girl (1994) and *A True Story* (1995) continued Jalili's experimental aesthetic, although they contain more narrative, both dealing with the attempt to obtain needed medical treatment. In *Delbaran* (2000), however, dialogue and story are again mostly absent, as Jalili follows a **refugee** from **Afghanistan** surviving at a truck stop on the Iranian side of the border. *The First Letter* (2003), about a relationship between a Muslim boy and a Jewish girl, which suffered from **censorship** in Iran, and *Hafez* (2007), concerning a boy who, in giving Qur'anic instruction, falls in love with the unseen girl he is teaching, mark Jalili's return to melodramatic and perhaps more commercial narrative forms. Set during the disputed elections of 2009, *Darvag* (2012) is named for a frog that awaits rain in a poem by Nima Yushij; it centers on a student who gets a job as a loan shark.

JALLA! JALLA! (2000). A semiautobiographical film about a **Lebanese** family living in Sweden, *Jalla! Jalla!* became Josef Fares's breakthrough film **starring** his brother, Fares Fares. This **comedic** tale of Lebanese traditionalism meeting Swedish homogeneity joins a growing body of films by immigrant filmmakers grappling with the experience of cultural differences.

Rather than critiquing the xenophobia sometimes apparent in Europe's identity politics, this lighthearted story of lovers from different walks of life employs a series of cultural clichés to bolster a vision of universal humanism. The formula enthralled Swedish audiences and earned *Jalla! Jalla!* Sweden's entry for the Academy Awards in 2001. Fares followed with another comedy, *Kopps* (2003), before taking on more traumatic material in *Zozo* (2005), about a 10-year-old boy who must make his way to Sweden alone after his family has been killed in the **Lebanese Civil War**. After his last feature film, *Leo* (2007), Fares became a video game developer.

JAMES' JOURNEY TO JERUSALEM (2003). Ra'anana Alexandrowicz's biting epic tale charts the Christian pilgrimage of a rural Zulu to Jerusalem, on the road to which he is apprehended and forced into migrant labor. Through a **comedy** of errors, the bright and congenial James turns his religious fervor into entrepreneurial ambition, coming nearly to master **Israeli** capitalism until racial prejudice forces him back to his native South Africa without his ever having completed his pilgrimage. Although Alexandrowicz's first narrative feature does not depict explicitly the conflict in **Palestine**–Israel, its casting of a Palestinian actor, Salim Dau (*Avanti Popolo; The Flying Camel* [Rami Na'aman, 1994]), as a migrant labor recruitment agent of Mizrahi descent offers sardonic commentary on the contradictory social conditions that the conflict presents for the marginalized peoples living in the region.

JERUSALEM INTERNATIONAL FILM FESTIVAL. This eclectic international film festival began in 1983 under the auspices of the Jerusalem Cinematheque, an **Israeli** screening venue opened in 1974 in conjunction with the Israel Film Archive. The archive stores copies of every film and video funded at least in part by Israel along with, in its Jewish Film and Axelrod Pre-State Collections, thousands of films depicting Ashkenazi *shtetl* and community life up to and including the **Holocaust**, films concerning the Holocaust, Nazi propaganda films, Yiddish films, and newsreels and **documentaries** shot in **Palestine**–Israel between 1895 and 1958. In addition to programming international fare, the Jerusalem International **Film Festival** accepts some Israeli and a few Palestinian films annually.

JORDAN. Sharing borders with **Syria**, **Iraq**, **Saudi Arabia**, and **Palestine**–Israel in the Bab el-Shams (or Levantine) region of West Asia, the Hashemite Kingdom of Jordan has become a host for **refugees** from neighboring countries, particularly Palestinians. From World War I to 1948, this former Ottoman territory was under British control as part of the League of Nations Mandate of Palestine, although it ostensibly became an independent

state in the 1920s. With British sponsorship, a monarchy was established under Said bin Abdullah Hussein in what was then called the Hashemite Kingdom of Transjordan. The name was changed in 1948 when Jordan joined the Arab League. The Hashemite dynasty claims to have its roots in Saudi Arabia and to be descended from the Prophet Mohammed. Many Jordanian citizens were refugees from the Russian Caucasus who arrived mainly during the 1920s. Thousands of Iraqi refugees arrived after the **Iraq War** in 2003. They have not taken citizenship, and many have returned to Iraq, replaced since the **Arab Uprisings** by 1.4 million Syrian refugees (UNHRC 2015 data) at the height of the Syrian crisis. The most numerous refugee population in Jordan—in fact the largest Jordanian demographic, outnumbering even indigenous Jordanians—are the Palestinian refugees who arrived there during the **Nakba** of 1948 or after the 1967 war, when Israel took control of the Jordanian-controlled West Bank (of the Jordan River), or are their descendants. After a victory by refugee Palestinian guerrillas/freedom fighters in the 1968 Battle of Karameh (the lead-up to which is depicted in *When I Saw You* [Annemarie Jacir, 2012]), King Hussein bin Talal ordered his army to attack Palestinian political parties headquartered in Jordan. Known as Black September, the 1970 attack resulted in an indeterminate number of Palestinian deaths, likely more than 5,000, as well as the expulsion of the Palestine Liberation Organization and thousands of Palestinians to **Lebanon**. These events are represented in some films of the **Palestine Revolution Cinema** and recounted in later **documentaries**, such as *Leila Khaled: Hijacker* (Lina Makboul, 2006) and *Tell Your Tale, Little Bird* (Arab Loutfi, 1993/2007).

Jordan's first film was *Struggle in Jarash* (Wassif Al Sheikh Yassin, 1957), a haphazard gangster-style story made by a cooperative of untrained Jordanians and Palestinians who dreamed of making a film. In 1970, the first inter-Arab filmmakers' conference on the representation of Palestine in documentaries and short films was held in the capital city of Amman. Today Jordan is most valued for its documentary aspects—the capturing of rare footage of several Palestinian cities, including Jerusalem, before the 1967 war. Other noteworthy features have included 1991's *Oriental Story* (Najdat Anzour, 1991), coscripted by Adnan Madanat, who is also Jordan's leading film critic, a film librarian, and a facilitator of the weekly cinema club at the Abdul Hameed Shoman Foundation in Amman—an organization established in 1989 still dedicated to its stated mission of “disseminating cinematic culture.” Since the advent of the digital age, local filmmaking has increased, beginning with *Captain Abu Raed* (2007), produced by **Nadine Toukan** and directed by American Film Institute graduate Amin Matalqa, who would go on to direct *The United* (2012), a coproduction with Disney about a hapless **pan-Arab** football team and its erstwhile **Egyptian** coach, during a short

period when that studio tried to make Arabic-language films. Matalqa subsequently became one of the directors of *Jinn* (2019), the first Arabic-language Netflix series, filmed in the ancient city of Petra.

The independently financed *Theeb* (Naji Abu Nowar, 2014) became Jordan's first nomination to the Academy Awards. Set during World War I, the film uses local Bedu as actors to tell the story of a young boy who ends up trekking through the perilous desert after insisting upon joining his older brother and a British soldier he is guiding to a secret location.

The Royal Film Commission (RFC), established in July 2003, Jordan's official organization for film, television, and multimedia production, has provided critical assistance in creating a local film community, as well as providing incentives for international and **transnational** film production. Both King Abdullah II, son of the late King Hussein, and his wife, Queen Rania, were vocal supporters of the development of the Jordanian film industry in the first decade of the 2000s. The king facilitated several initiatives, but many were shut down without explanation, probably as a result of the country's failing economy brought about by the decision in 2015 to close the border with Syria and, by extension, **Lebanon**, whereupon the vast majority of film industry workers in Jordan have sought work in the **United Arab Emirates**. Most noteworthy among these shutdowns is that of the Red Sea Institute for the Cinematic Arts (RSICA), which accepted its first class of students, comprising young filmmakers from across the **Middle East**, into its Master of Fine Arts program in 2008. A joint effort of the RFC and the University of Southern California School of Cinematic Arts, RSICA effectively closed in 2012, after graduating students who now work in media across the Middle East. Likewise, the RFC's RAWI Screenwriters Lab was launched in 2005 in partnership with the Sundance **Film Festival**, but the partnership ended in 2015. RAWI has since relaunched, without Sundance, and runs each October with 10 students selected from around the Arab world. Workshop leaders are members of the Writers Guild of America as well as working Middle East scriptwriters. Past RAWI graduates include Saudi director **Haifaa Al-Mansour** for her script *Wadjda* (2012).

The RFC Debut Feature Program provides 100 percent funding to first-time film directors based on their scripts, and some of the resulting films have done well regionally, both theatrically and in film festivals as well as in online platforms. Such films include *When Monaliza Smiled* (Fadi Haddad, 2012), a rare romantic **comedy** from the region, about a Jordanian office worker falling for the office tea server; *The Last Friday* (Yahya Al-Abdullah, 2011), about a divorced father discovering that he needs an operation he cannot afford; *Transit Cities* (Mohammed Hushki, 2010), about a woman not able to recognize life in Jordan after her 14-year absence; and *Line of Sight* (Asseel Mansour, 2012), in which a young woman faces down a man at gunpoint as their connection is revealed through two separate time lines. The

RFC's Jordan Film Fund partially supports projects by Jordanians or by Arab filmmakers with stories connected to Jordan, including *3000 Nights* (Mai Masri, 2015), a revisionist **genre** piece set in a **women's** prison in Lebanon during the 1982 Israeli invasion; *Eyes of a Thief* (Najwa Naja, 2014), in which a Palestinian man tries to reconnect with his town after his release from prison; *The Alleys* (Bassel Ghandour, 2020), a story of class struggle and honor set in Amman's impoverished East Amman; and *Another Day in Baghdad* (Maysoon Pachachi, 2020), which depicts daily life in the titular city through the eyes of a single mother just after the death of Saddam Hussein.

Other noteworthy Jordanian films include the feature-length, digitally produced documentaries of Mahmoud al-Massad, *Retake/Recycled* (2008), which follows a Muslim fundamentalist for two years, and *This Is My Picture When I Was Dead* (2010), about Jordanian political cartoonist Bashir Mraish and his narrative comedy *Blessed Benefit* (2016), as well as *Uncle Nashaat* (Aseel Mansour, 2011), about a young man discovering the secret of his uncle, a Palestinian freedom fighter, and *May in the Summer* (Cherien Dabis, 2013), about an Arab American woman who comes back to Jordan to get married.

Jordan's iconic urban, desert, and ocean scenery can be seen in many Western films, including *Lawrence of Arabia* (David Lean, 1962), *Indiana Jones and the Last Crusade* (Steven Spielberg, 1989), and the Iraq War-themed films *Redacted* (Brian De Palma, 2007), *Battle for Haditha* (Nick Broomfield, 2007), *The Hurt Locker* (Kathryn Bigelow, 2008), and *Zero Dark Thirty* (Bigelow, 2012). Other Western films shot at least partly in Jordan include *Incendies* (Denis Villeneuve, 2010), *The Martian* (Ridley Scott, 2015), *X-Men Apocalypse* (Brian Singer, 2016), *Star Wars: Episode IX* (J. J. Abrams, 2019), and *Aladdin* (Guy Ritchie, 2019).

JOREIGE, LAMIA (1972–). Born in Beirut, Joreige studied in France and at the Rhode Island School of Design. After returning to **Lebanon**, she emerged as a core member of Beirut's avant-garde. Joreige utilizes video to interrogate Lebanon's violent history and foreground individual stories. Her *Objects of War* series (2000–2006) presents a series of testimonials prompted by mundane personal objects. *Here and Perhaps Elsewhere* (2003) probes the social memory of kidnappings during the **Lebanese Civil War**, confronting the "official amnesia" that has characterized the postwar period.

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KADOSH (1999). Amos Gitai's blunt exposé of patriarchy within orthodox Judaism contains one of the most shocking rape scenes in cinema history. Set in the insular Mea Shearim, an ultraorthodox (*haredi*) community located in a former **Palestinian** section of northern Jerusalem, *Kadosh* ("holy" in Hebrew) portrays the coming to consciousness of a young *haredi* woman married by arrangement to a man thrice her age who is sexually violent and indifferent to her needs. After sustaining a series of beatings and rapes, Rivka eventually escapes to an uncertain future in secular Tel Aviv. *Kadosh* is shot in muted tones with shadowy lighting that projects a melancholy pessimism onto Mea Shearim's mostly interior domestic scenes, which a stark, often motionless camera helps associate with the ostensibly liberating Tel Aviv milieu. *See also* GENDER AND SEXUALITY; ISRAEL; WOMEN.

KALARI, MAHMOUD (1951–). The best known of **Iran's** contemporary cinematographers, Kalari has long been a key presence in many of the most influential **Iranian New Wave** films, having worked alongside **Mohsen Makhmalbaf** (*A Time for Love* [1995], *Gabbah* [1996], *A Moment of Innocence* [1996]), **Dariush Mehrjui** (*Leila* [1997], *The Pear Tree* [1998]), **Abbas Kiarostami** (*The Wind Will Carry Us* [1999], *Shirin* [2008]), Bahman Farmanara (*Smell of Camphor, Fragrance of Jasmine* [2000]), **Majid Majidi** (*The Willow Tree* [2005]), **Jafar Panahi** (*Offside* [2006]), **Asghar Farhadi** (*A Separation* [2012], *The Past* [2013]), and **Mani Haghighi** (*Pig* [2018]), as well as younger, less established directors. He has now shot at least 65 features and is in continued demand worldwide. He has also worked with **Tunisian** director **Nacer Khemir** (*Bab'Aziz [The Prince Who Contemplated His Soul]*, 2005). Kalari directed his first feature, *The Cloud and the Rising Sun*, in 1997.

KAMAL, HUSSEIN (1934–2003). One of **Egypt's** best-known and most prolific filmmakers, Kamal studied cinema in Paris at the Institut des Hautes Études Cinématographiques, graduating in 1956. He worked in television, then made a number of short films before directing his first feature in 1965.

His first two films were artistically rather than commercially oriented. *The Impossible* (1966) was one of the first Egyptian films funded by the public sector; it tells the story of a man who struggles to overcome the crippling influence of his father. In Kamal's second feature, *The Postman* (1968), based on a story by Yehia Haqqi, a young girl is killed by her father when he discovers that she has had sex out of wedlock. With *My Father Is Up the Tree* (1969), Kamal played out his abilities in a commercial film featuring **Abdel Halim Hafiz** and Nadia Lotfy. The film became a huge success, running for more than 50 weeks in cinemas, not only because of Hafez's **starring** role but also, supposedly, because it includes "one hundred kisses."

Kamal's films are hard to group into any single **generic** category or thematic approach; some were artistic and intellectual, controversial and banned, while others were huge commercial successes. Underlining all of these works, however, is a sense that Kamal rarely settled to resolve or simplify the complexity of his characters' motivations. Kamal insisted that his films were commercial but not conventional. Following *My Father Is Up the Tree*, he made *Something Frightening* (1969), a film that was challenged by **censors** for its depiction of a ruthless gang that holds its village in terror, kidnaps the independent and willful Fuada (**Shadia**), and forces her to marry the gang leader, Atriss (Mahmoud Morsi). The villagers eventually revolt, and Atriss is killed in a fire. After viewing the film himself, **Gamal Abdel Nasser** declared that if it really was an allegory of his government (with him as the gang leader), then the villagers deserved to burn; he allowed the film to screen. In *Adrift on the Nile* (1971), Kamal's critique of the failures of Nasser's regime is more explicit. *The Empire of M's* (1972), based on a screenplay by Ihsan Abd al-Quddus, stars an aging **Faten Hamama** as a single mother, while in *We Are the Bus People* (1979), two young men (**Adel Imam** and Abdel Moniem Madbully) are taken to a police station following an argument on a bus. They are detained mistakenly and tortured as political prisoners.

KARABACHE, CHRISTOPHE (1979–). This Paris-based independent **Lebanese** filmmaker began directing experimental shorts and essay films before turning to narrative features. *Too Much Love Will Kill You* (2012), *Dodgem* (2013), and *Lamia* (2014) offer iconoclastic portrayals of Lebanese society, in which marginalized characters try to cope with postwar trauma, violence, and solitude. Karabache's subsequent films—*Sadoun* (2015), *Zeitgeist Protest* (2016), *Venus Obscura* (2017), *ultravoKal* (2018), and *Vortex* (2019)—likewise focus on marginalized and lost characters.

KARAGÖZ. See SHADOW PLAY / KARAGÖZ.

KARAOĞLAN—THE HERO FROM THE ALTAI (1965). Adapted from director Suat Yalaz's comic book series of the same title, *Karaoğlan* features the titular Uighur from the Altai mountain range in **Turkey**, who fights there for Genghis Khan before migrating to Anatolia, where he subsequently fights for the Seljuks against Byzantine forces. The film is one of many **Yeşilçam** action-adventure films to depict Central Asian Turkic, Seljuk, Ottoman, and **Islamist** warriors as heroes. Rife with nudity and patronizing constructions of non-Turks and non-Muslims as enthralled with their Turkish military leaders, this **genre** is considered supportive of conservative **nationalism**.

KARIM, MOHAMMAD (1896–1972). Born in Cairo, Karim was originally an actor and appeared in some of the earliest films shot in **Egypt**—by an Italian company. He then went to Europe, appearing in small parts in a couple of Italian films and studying at the UFA studios in Berlin. He returned to Egypt, becoming one of its first directors with *Zeinab* (1930), the country's first full-length feature, made for **Yussuf Wahbi**, who had established a modest film studio. Based on perhaps Egypt's first novel—by Muhammad Husain Hiakal—it is a melodrama of doomed love, critical of the practice of arranged marriages. Karim then collaborated with Wahbi on one of the earliest sound films from the **Middle East**, *Sons of Aristocrats* (1932), followed by the first Egyptian **musical**, *The White Rose* (1934). *The White Rose* was also the first Egyptian film to be widely distributed across the Arab world since it featured the great composer and singer **Mohamed Abdel Wahab**, who plays a poor singer in love with a rich girl, with the titular rose symbolizing the purity of his unspoken love. Karim went on to direct Abdel Wahab in *Tears of Love* (1936), *Long Live Love* (1938)—playing opposite **Layla Murad** in her first film role—and four further films, all with similar themes. He was head of the Cairo Higher Institute for Cinema from 1957 until 1967.

KARIMI, NIKI (1971–). Karimi is an award-winning **Iranian** actress, film director, and translator. **Dariush Mehrjui's** *Sara*, based on Henrik Ibsen's *A Doll's House*, gave Karimi her first nationally and internationally acclaimed role, an emotionally charged rendering of the title character, Sara, a woman on the verge of discovering the truth about her exploitative and loveless marriage. She is best known, however, for her work with Iranian director **Tahmineh Milani** (*Two Women*, *The Hidden Half*, and *The Fifth Reaction*), in which Karimi portrays, with a complex vulnerability, the challenges facing modern Iranian **women** caught on the cusp of religious and secular identities. Karimi, fluent in Persian, French, and English, translated Marlon Brando's biography, *Songs My Mother Taught Me*, into Farsi and made her directorial debut in 2001 with *To Have or Not to Have*, a **documentary** about infertility produced by **Abbas Kiarostami**. Karimi's feature film directorial debut, *One*

Night (2005), was nominated in the “Un Certain Regard” category at the Cannes **Film Festival**. Subsequently, Karimi has directed three further features: *A Few Days Later* (2006), *Final Whistle* (2011), and *Night Shift* (2015), also starring in the latter two. Indeed, Karimi remains most important as an actress, continuing to appear in a large number of Iranian films, including *Crime* (**Massud Kimiai**, 2011), *Calm Streets* (**Kamal Tabrizi**, 2011), and *The Truck* (Kambozia Partovi, 2018). *See also* GENDER AND SEXUALITY.

KARNAK (1975). Released five years after the death of **Gamal Abdel Nasser**, *Karnak*, directed by **Ali Badrakhan**, depicted the abusive side of the Free Officers regime and was typical of a series of **Egyptian** films that focused on the corruption and atrocities carried out by individuals and various state apparatuses during Nasser’s presidency. *Karnak* tells the story of a group of student activists, Hilmi (Mohammad Sobhi), Ibrahim (**Nur El-She-rif**), and Zeinab (**Souad Hosni**), who frequently meet in the Karnak coffee shop. Openly expressing their political views, they are arrested by state security forces. The film includes gruesome scenes of torture and rape carried out by order of a high-ranking official (Kamal El-Shenawy). *Karnak* set a precedent for criticism of institutionalized state brutality, as **Anwar Sadat** sought to distance his presidency both culturally and politically from the previous regime.

KASSAR, JULIA (1963–). Kassar started as a stage actor under the tutelage of renowned **Lebanese** directors Raymond Gebara, Ziad Al-Rahbani, and Kamil Salameh before turning to cinema. Her first significant film role was in Samir Habchi’s post-**Lebanese Civil War** film *The Tornado* (1992). Kassar later **starred** in many internationally acclaimed Lebanese films, including *The Kite* (**Randa Chahal Sabbagh**, 2003), *Beirut After Shave* (Hany Tamba, 2004), and *The Insult* (**Ziad Doueiri**, 2017).

KECHICHE, ABDELLATIF (1960–). Kechiche was born in Tunis but raised by immigrant parents in a housing project in Nice, after which he studied acting at the Conservatoire d’Antibes and became a stage and film actor, most notably, perhaps, in *Bezness* (**Nouri Bouzid**, 1992). Kechiche has directed several features that treat issues related to immigrant experience in France, in the tradition of **beur cinema**, and by subverting the conventions of French farce. *Voltaire’s Fault* (2000) details the tenuous, chaotic existence of illegal immigrants seeking a stable life in France. *Games of Love and Chance* (2003) is set in a state school in a poor suburb (*banlieue*) of Paris, where teens preparing a Marivaux play become painfully aware of the contradictions associated with the roles in which they are cast and the very act of

performing them. *The Secret of the Grain* (2007) has been honored at many **film festivals** and is perhaps Kechiche's most commercially successful and widely distributed film to date. It narrates the story of a divorced French **Tunisian** shipyard worker, Slimane, whose attempt to open a fish couscous restaurant in an abandoned fishing boat after he is forced into early retirement is realized only posthumously, through the ingenuity of the **women** in his life. The film joins a substantial number of films, many from the **Middle East**, that investigate the everyday and celebrate tradition through mealtime scenes.

After the popular and critical success of *The Secret of the Grain*, Kechiche directed *Black Venus* (2010), a biopic based on the life of Saartjie Baartman (1770–1815), who was also known as the “Hottentot Venus.” A slave from South Africa, Baartman was exhibited in various shows and salons in England and France before finishing her life as a destitute, syphilitic prostitute. The film focuses on Baartman's relationship with her master and the Parisian scientific community, showing how she (played by Yahima Torrès) progressively became the symbol of racial Otherness for European audiences, who come to gawk at her in freak shows. *Blue Is the Warmest Color* (2013), based on a graphic novel, focuses on a lesbian relationship between an aspiring working-class artist and a middle-class primary school teacher, and attracted much critical attention because of its lengthy and explicit sex scenes. Kechiche then directed *Mektoub My Love: Canto One* (2017) and *Mektoub My Love: Intermezzo* (2019), two very long films about young people's sexuality as characterized by the male gaze at women's bodies, the latter with a controversial 13-minute scene of cunnilingus. *See also* GENDER AND SEXUALITY.

KEMALISM. *See* ATATÜRK, MUSTAFA KEMAL (1881–1938).

KENÇ, FARUK (1910–2000). An early **Yeşilçam** director, Kenç was born in Istanbul and participated in the filming of Soviet filmmaker Esfir Shub's (aka Esther Il'inichna Shub) **documentary** on **Turkish** reforms, *Strides of Progress in the Turkish Revolution* (1937). He later graduated from the Bavarian School for Photography. Upon his return to Turkey, Kenç started directing in his own right with the tearjerker *Piece of Stone* (1939). However, the high cost of filmmaking, especially during World War II, and the veritable monopoly of **Muhsin Ertuğrul** and **İhsan İpekçi** over industrial film production, prompted his “discovery” of an alternate method of sound post-synchronization. His 1943 film *Troubled Spring* was shot silently and later dubbed at a sound studio. This method became the standard and made dubbing a trademark of Yeşilçam cinema. During his career, which ended in

1964, he made the swashbuckler film *Çakırcalı Mehmet Efe* (1950), the **nationalist** drama *Song of Freedom* (1951), and the melodrama *The Immortal Love* (1959).

KHACHIKIAN, SAMUEL (1923–2001). Born in Tabriz, **Iran**, of Armenian ancestry, Khachikian directed his first crime thriller, *The Hazard Crossroad*, in 1954 and continued to work in that **genre** in the 1960s, often using black-and-white stock to create chiaroscuro effects common in similar Western films. A prolific filmmaker also working as a producer and scriptwriter, Khachikian directed 40 films and has been referred to as the Iranian Hitchcock. Despite less popular success during the 1970s, he continued working after the **Iranian Revolution** of 1979. His *Explosion* (1979) commemorates the shah's departure, while *Eagles* (1984) is a combat film about the **Iran–Iraq War**.

KHALED (CHEB KHALED) (1960–). Khaled is one of the world's most popular performers of *rai*, a modernized, hybrid Arabic folk music. His music has been utilized on the soundtracks of numerous international films, and he has made several screen appearances in **documentaries** and features. Known for his distinctive deep voice, as well as talents as a multi-instrumentalist and composer (Cheb), Khaled Hadj Brahim was born in a suburb of Oran, **Algeria**, the birthplace of *rai*.

During the 1980s, Khaled's reputation expanded from Algeria to France and beyond, as he began to play festivals and European tours and released his first album in France. In Algeria, the rise of **Islamism** resulted in the targeting of *rai* music and musicians whose song lyrics celebrated wine and **women**. By the early 1990s, Khaled was living in **exile** in France and, known as the “King of *Rai*,” releasing singles and successful albums and videos, including the first Arabic chart topper in France. His songs were heard on soundtracks of 1990s films directed by Europeans Nanni Moretti, Pascal Ferran, Luc Besson, and Alain Corneau (and, later, American Jonathan Demme), and he collaborated as a composer with filmmakers Jacques Doillon and Bertrand Blier, winning a 1994 César Award for best film soundtrack. Khaled's scoring work has continued into the 21st century with films directed by Nassim Amaouche and an acclaimed composition for *Days of Glory* (2006), directed by *beur* filmmaker **Rachid Bouchareb**.

Khaled's appeal is further demonstrated by his onscreen charisma. In 1997, he **starred** in Algerian *beur* filmmaker **Mahmoud Zemmouri's** *banlieue musical comedy 100% Arabica*, paired with fellow *rai* superstar Cheb Mami. Two years later, Khaled appeared in a legendary concert at Bercy amphitheater with fellow *rai* performers Rachid Taha and Faudel, the “little

prince,” who has also become a high-profile television and film actor. This concert, “Un Deux Trois Soleil,” yielded a live album as well as a concert film.

KHAN, MOHAMED (1942–2016). A filmmaker who was closely associated with the **New Realists** of the 1980s, Khan studied cinema in London before returning to Cairo to make his first feature, *Sun Stroke*, in 1978, based on Michelangelo Antonioni’s *Blow-Up* and **starring Nur El-Sherif**. An ongoing collaboration ensued with El-Sherif, based on the actor’s ability to finance as well as act in films—an arrangement that would also make producers of Naglaa Fathy and **Ahmad Zaki** and in turn contribute to these performers’ increasing star status. Khan worked with actors Mahmoud Yasin and **Yousra** in *Vengeance* (1982), Nabila Ebied in *Desire* (1980), **Souad Hosni** in *A Dinner Date* (1981), and **Adel Imam** in *The Street Player* (1983). His passion for cinema and for **Egypt** is manifest in his carefully crafted scripts and close attention to character development. His association with New Realist directors such as **Atef El-Tayeb** and **Khairy Beshara** derived from their mutual concern with everyday struggles and the forces of power and corruption that shape the lives of ordinary people.

Impassioned by the study of international cinemas, Khan’s contribution to Egyptian cinema was distinguished by its emphasis on Egyptians and their specific concerns and relationships. *Wife of an Important Man* (1987), starring **Mervat Amin** and Ahmed Zaki, and set during the period of corruption and ongoing paranoia wrought by the **Anwar Sadat** regime, centers on a ruthless police officer who is sacked for randomly arresting innocent people. The man is so deluded by self-importance that he maintains the pretence before his wife that he is still employed. *Dreams of Hind and Camelia* (1988) portrays a friendship between two domestic servants who experience rape, abuse, and poverty. This attention to the conditions of **women** during the 1980s shifted to those of a younger generation in *Downtown Girls* (2004, also scripted by Khan), featuring **Hend Sabri** and Menna Shalaby as two working-class women who commute via the metro line running from Helwan to central Cairo, where one works in a lingerie shop and the other as a hairdresser.

Khan’s *Supermarket* (1990) revolves around a single mother (Naglaa Fathy) who lives with her elderly father and a young pianist (Mamdouh Abdel Alim), the latter of whom is stuck in a loveless marriage and must perform for drunk and uninterested audiences. These two key characters have few aspirations in a world dominated by money and power. *Omar’s Journey* (1986), starring Farouk El-Fishawy, Mamdouh Abdel Alim, and Madiha Kamel, depicts a nihilistic road trip that brings together three very different characters. In line with the New Realist association with nonmainstream, pseudoindependent filmmaking styles, Khan made *Klifty / Thief* in 2004,

starring **Bassem Samra**, which again focuses on personal relationships and a hero who maintains his humanity in a dog-eat-dog world. The film retains the **documentary** appearance of Khan's previous films through use of a hand-held digital camera and a setting in the streets of Cairo.

KHATAMI, MOHAMMAD (1943–). Khatami, a highly learned and cultured cleric, was appointed **Iran's** minister for culture and Islamic guidance in 1982, a position from which he oversaw the gradual revision and liberalization of laws regulating the postrevolutionary cinema. In 1984, he declared that “the cinema is not the mosque,” thus establishing it as potentially something other—and more—than a vehicle of official ideology. He remained at the Ministry of Culture and Islamic Guidance (MCIG) for a decade but resigned under pressure from conservatives when he received insufficient support from President Hashemi Rafsanjani. After several years in charge of the National Library, Khatami was nominated to contest the 1997 presidential election. To the surprise of many within the Iranian establishment, he won in a landslide—with a broadly reformist platform that emphasized **Islamic** democracy and the values of a civil society—and with the country's filmmakers as some of his most eager supporters.

Khatami and Ayatollah Mohajerani, the new head of the MCIG, quickly allowed cinema more latitude to take up controversial issues and promptly granted permits to many previously banned films—among them *Snowman* (David Mowlapur, 1994/1997) (which included scenes of cross-dressing) and *Lady* (**Dariusz Mehrjui**, 1992/1999). Khatami's attempts at wider reform in Iranian society were frequently thwarted, however, by elements in the legislature and judiciary under the aegis of Supreme Leader Ali Khomeini, while his dialogue with the West was stymied by the events of 11 September 2001 and American responses to them, especially the inclusion of Iran in President George W. Bush's “Axis of Evil.” In 2005, Khatami was succeeded as president by populist conservative Mahmoud Ahmadinejad. In 2009, he supported popular opposition to the reappointment of Ahmadinejad, led by presidential candidate Mir-Hossein Mousavi, following elections perceived by many as fraudulent.

KHEMIR, NACER (1948–). A writer, poet, painter, storyteller, sculptor, and calligrapher born in Korba, **Tunisia**, Khemir is also a filmmaker with an idiosyncratic style derived not from a film school background but from his personal beliefs and concern to explore the richness of oral narrative tradition, **Islamic** aesthetics such as miniature painting, and, especially, Sufism. In 1975, Khemir began publishing fairy tales/legends based on his mother's tales, including *The Ogreess* (1977), and directed several films in the same vein: *The Story of the Land of God* (1976); *The Ogreess* (1977), an **animation**

based on his children's book, referenced humorously in *Inch'allah Dimanche* (Yamina Benguigui, 2001); *Wanderers of the Desert* (aka *The Drifters*) (1984); *The Dove's Lost Necklace* (1990); *Looking for 1001 Nights* (1991), a television **documentary**; and *Bab'Aziz* (*The Prince Who Contemplated His Soul*) (2005). His feature *Wanderers of the Desert* was screened widely at international **film festivals** and begins his **Desert Trilogy**, which also comprises *The Dove's Lost Necklace* and *Bab'Aziz*.

Khemir has continued to explore the poetic **Maghrebi** cultural heritage while moving toward still more experimental explorations of film. In *Sheherazade* (2011), he himself sits on a stage, dimly lit by a range of votive candles designed to create an atmosphere conducive to listening, where he turns storyteller, taking up the burden of Sheherazade in *One Thousand and One Nights*, as if to keep death at bay. In *Looking for Muhyiddin* (2014), a man, again played by Khemir, returns to Tunisia to bury his mother, then, at his father's request, begins a search for the titular Sheikh Muhyiddin (the 13th-century Ibn 'Arabi, who was at once a theologian, metaphysician, man of law, and poet), a journey that will take him across the globe. *Whispering Sands* (2017) brings together a Canadian woman of Arab descent and her desert guide, who tells her a series of nostalgic stories.

KHLEIFI, MICHEL (1950–). Born in Nazareth to a Christian **Palestinian** family, Khleifi is the progenitor of contemporary Palestinian cinema, and, with more than a dozen films under his direction, he has been one of the most prolific, longstanding, and influential of its directors. He is the brother of film producer, professor, and critic George Khleifi.

As an Arab unable to register at **Israeli** educational institutions, Khleifi went to Belgium in 1970, where he earned a degree in radio, television, and theater direction from the Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion in 1976 and began his career as a writer, director, and producer of made-for-television **documentaries** on the Palestinian–Israeli conflict for Radio et Télévision Belges Francophones in the late 1970s.

Khleifi's first full-length documentary, *Fertile Memory* (1980), presents a dual portrait of a Palestinian novelist and a working-class woman from Nazareth, on the theme of womanhood under occupation. His second documentary, *Ma'loul Celebrates Its Destruction* (1985), follows a group of Palestinians on the only day of the year on which they are allowed to visit their old Galilean village, which falls on the *Nakba* anniversary. The film reveals the villagers' painful memories and determination to cling to their ancestral land. *Ma'loul* hints at themes that recur in Khleifi's feature films, including his first feature, *Wedding in Galilee* (1987), for which he would gain widespread recognition: the pulls between a repressed past and immanent future

struggles, emotional issues of temporality, the physicality of tradition and memory, along with images and odes to traditional landscapes of olive groves and green hills.

Khleifi's subsequent films likewise explore tensions between tradition and change, differing forms of power and domination (whether military, patriarchal, national, or religious), and the pastoral importance of territory: *Canticale of the Stones* (1990), a docudrama of the First **Intifada** and the story of middle-aged lovers meeting after 20 years of separation; *A Tale of the Three Lost Jewels* (1994), a fantasy tale and love story reputed to be the first feature shot on location and completed in Israeli-occupied Gaza; and *Forbidden Marriages in the Holy Land* (1995), a documentary that focuses on eight mixed marriages between partners of different religions and ethnicities. Another first is Khleifi's ambitious three-part documentary *Route 181: Fragments of a Journey in Palestine–Israel* (2004), codirected with Eyal Sivan, following the partition route of United Nations Resolution 181, passed in November 1947 but never implemented.

Some of Khleifi's other work is distant from Palestinian issues. He directed *L'ordre du jour* (1992), a parody of modern bureaucratic man based on the 1987 novel by Jean-Luc Outers, one of Belgium's leading writers. He has also written screenplays, written and directed theatrical plays and made-for-television movies, and taught at **film schools** in Europe and the **Middle East**. See also WOMEN.

KHLIFI, OMAR (OMARK KHÉLIFI) (1934–2017). During the 1960s, Khlifi, a self-taught filmmaker, shot a dozen short- and medium-length films in 16 mm before directing the first **Tunisian** postindependence feature, *The Dawn* (1966). His subsequent *The Rebel* (1968) was the first in a trilogy on resistance themes completed by *The Fellagas* (1970) and *Screams* (1972). The latter reenacts a story told by a traveler about two girls, one of whom is married against her will while the other is raped by a stranger, whom she then kills, only to be denounced by her village elders and condemned to death for supposedly having provoked the dishonor. Outraged, the village **women** form a procession during her burial, thus breaking **Islamic** tradition and raising the ire of the men. In 1986, Khlifi directed *The Challenge*, the third film in a **documentary** trilogy on **exile**, which follows four people as they return after many years to their hometowns, triggering their repressed memories of the **anticolonial** struggle. For its disproportionate focus on French and non-Muslim suffering and death during that period at the hands of **Islamist** resistance fighters, the film has been criticized as revisionist and was banned in **Algeria**. Khlifi was an active member of the Fédération Tunisienne des Cinéastes Amateurs and, in 1970, published a book on the origins of Tunisian cinema, *L'histoire du cinéma en Tunisie (1896–1970)*.

KHOMEINI, RUHOLLAH (1902–1989). Banished from Iran in 1963 after he objected to land reform legislation that was part of the shah's White Revolution, Ayatollah Khomeini, based first in the Shi'ī holy city of Najaf in Iraq and later in Paris, assumed leadership of anti-shah activities that ultimately led to the fall of the Pahlavi regime and Khomeini's own return from exile. Because cassette tape recordings helped disseminate Khomeini's words throughout Iran, the 1979 **Iranian Revolution** has been seen as a victory for small media over state-controlled television and radio. Khomeini, despite his distaste for prerevolutionary cinema—both domestic and imported—in Iran, did not object to all cinema. He was known to have approved of *The Cow* (Dariush Mehrjui, 1969), and his speech at the Behesht-e Zahra cemetery immediately upon his return to the country clarified that it was the old cinema, which he likened to prostitution, that he opposed and thought should be abandoned. Indeed, Khomeini's approach to film was part of an overall desire to **Islamicize** media and culture, an aim reflected in the establishment during the early 1980s of an official cinema, dictated by regulations promulgated by the Ministry of Culture and Islamic Guidance, that would bolster the new regime's policies and ideology.

KIAROSTAMI, ABBAS (1940–2016). Contemporary Iran's most famous director internationally, Abbas Kiarostami was born in Tehran, where he studied painting and graphic design at the Tehran University School of Fine Arts. Although the post-1979 Iranian government has often refused to screen Kiarostami's films in his home country, Kiarostami was one of the relatively few Iranian directors who elected to stay in Iran at the time of 1979's **Iranian Revolution**. Kiarostami was chiefly instrumental in setting up the film department at the **Institute for the Intellectual Development of Children and Young Adults**, which birthed many **Iranian New Wave** movies, including Kiarostami's own short films *The Bread and Alley* (1970) and *Two Solutions for One Problem* (1975) and the first of his signature feature films, *Where Is the Friend's House?* (1987), a simple fable about Ahmed, an eight-year-old boy who wants to return the notebook of a fellow student that gets misplaced in his school bag. Many of Kiarostami's consistent leitmotifs surface in this film: his keen observations on the intersections between the world of children and that of adults; his deployment of the camera to capture ceaseless flux and movement; the plumbing of the numinous and the spiritual through the phenomenal world, resulting in the hyperrealism of his landscapes and enclosures; and the purification of individual perception through repetition and striving.

Where Is the Friend's House? along with *And Life Goes On* (1992) (aka *Life and Nothing More*) and *Through the Olive Trees* (1994) are often cited as Kiarostami's **Koker Trilogy**, alluding to the village of Koker in northern Iran that provided the common setting to the three films, and which suffered

a devastating earthquake in 1990. A notable feature of Kiarostami's films, which did not surface in *Where Is the Friend's House?*, emerges in the two later films of the trilogy: his increasing experimentation with aspects of **documentary** films inside feature films and vice versa. *Homework* (1990), also from this period, is an early example of a film that articulates Kiarostami's increasing fascination with the relationship between films, truth, and lies. In it, he interviews a group of elementary school boys about their homework in a series of open and closed questions designed to elicit from them their compliance or noncompliance with school policy. The questions range from whether they do their homework on time, to asking for help from others in the family, to punishment and reward in relation to homework, to tangential questions as to what they prefer: doing homework or watching cartoons. Child after child claims to prefer the former. The possibility that what the documentary camera caught was a "lie" and not "truth" is borne out as the film progresses to show the boys acting out their frustrations and fighting with each other.

Close-Up (1990), a record of the real-life trial of an impersonator of the famous Iranian director **Mohsen Makhmalbaf**; *Taste of Cherry* (1997); and *The Wind Will Carry Us* (1999) won further international acclaim for Kiarostami and attested to his evolving interest in cinema's link to truth and representation. In the latter, a Tehrani intellectual arrives at a remote **Kurdish** village apparently to record the scarification ceremony that will accompany the death of an old woman. This alienated figure is evidently a stand-in for Kiarostami's own representation of rural and isolated figures for which he had been criticized, especially within Iran, for taking an **orientalist** view.

Reminiscent of *Taste of Cherry*, in *The Wind Will Carry Us*, the film about death never gets made. Life overwhelms the director waiting to shoot the death scene. Indeed, signs of life abound in sound and movement even where there is nothing for the camera to capture other than darkness. The film continues the elaboration of favored motifs such as the zigzag and extends Kiarostami's fondness for play with absence—many characters are never seen, for example.

Kiarostami's films in the 2000s evolved both in style and themes. The cinematic image as pure figure, proof of its own existence, which Kiarostami perfected in his movies in the 1990s, made way for a cinema that explores sound and movement, a kinesthetic experience that did for sound what the previous movies had done for the image. *Ten* (2002) is shot almost completely inside a moving car as its driver, a young divorced mother, holds conversations on 10 journeys with passengers, some of whom ride with her more than once; these passengers include her rebellious young son Amin, her sister, a prostitute, a pilgrim, and a jilted young lover. They comment on a variety of subjects, such as identity, autonomy, sexuality, desire, and faith. *Ten* is a minimalist film: five to six characters, a moving car, and two digital

cameras that follow the characters' faces and capture their conversations. The 10 conversation-episodes are introduced with countdown leaders, a technique used in modernist cinema to foreground the artifice of cinema. Yet these conversations and the moving car *are* the movie in *Ten*; there is no other movie when the leaders stop. The talking resolves nothing, and the agitation of the conversations reproduces the frenetic driving course followed by the car.

Ten marks a decisive departure from organized scriptwriting to a series of films characterized by simple handheld video cameras and more extemporaneous filming. *ABC Africa* (2001), a documentary film that Kiarostami made about programs assisting AIDS orphans in Uganda at the request of the United Nations International Fund for Agricultural Development, but which focuses equally on the joy of childhood, is a good example. Once again, fiction and documentary traditions and techniques are combined. For example, a sustained dark screen in the middle of the film with no image and no sound injects a fictive subjectivity into the documentary reportage. The term *poetic* is often used to describe Kiarostami's nonfiction features and fiction-infused documentaries. *Five* (2003), a series of five long shots of nature, holds representational functions at bay, returning to the image as figure. *10 on Ten* (2004), shot like *Ten* on video with a stationary camera mounted inside a moving car, is a series of 10 lessons on moviemaking Kiarostami delivers as he revisits the settings of his films. *The Roads of Kiarostami* (2006) is another poetic documentary on Kiarostami's landscapes. His exploration of the cinematic experience continues in *Shirin* (2008), a full-length feature that consists wholly of close-ups of various **women** (including several well-known Iranian actresses and Juliette Binoche) who are apparently watching a film of the traditional Persian love story of Shirin and Khosrow. *Shirin* is a compelling exploration of the relationship between image, sound, and (female) spectatorship.

Kiarostami was also an accomplished poet and photographer. A collection of his gnomic, haikulike poems, *Hamrah Ba Bad* (1999), was published as a bilingual edition titled *Walking with the Wind* (2002), with the Iranian text side by side with the English translation. In addition, his production of Mozart's opera *Così fan tutte* premiered at Aix-en-Provence before forming part of an English National Opera season in London the following year. Before his untimely death, Kiarostami made two feature films outside of Iran: *Certified Copy* (2010), coproduced by France, Italy, Belgium, and Iran, and *Like Someone in Love* (2012), coproduced by Japan and France. Both films reflect Kiarostami's traditional practice of depicting existential uncertainty in modern life, this time within advanced industrial societies.



***Chronicle of the Years of Embers* (Mohammed Lakhdar-Hamina, Algeria, 1975). Courtesy of AFD/Typecast Films (U.S. Distributor)**



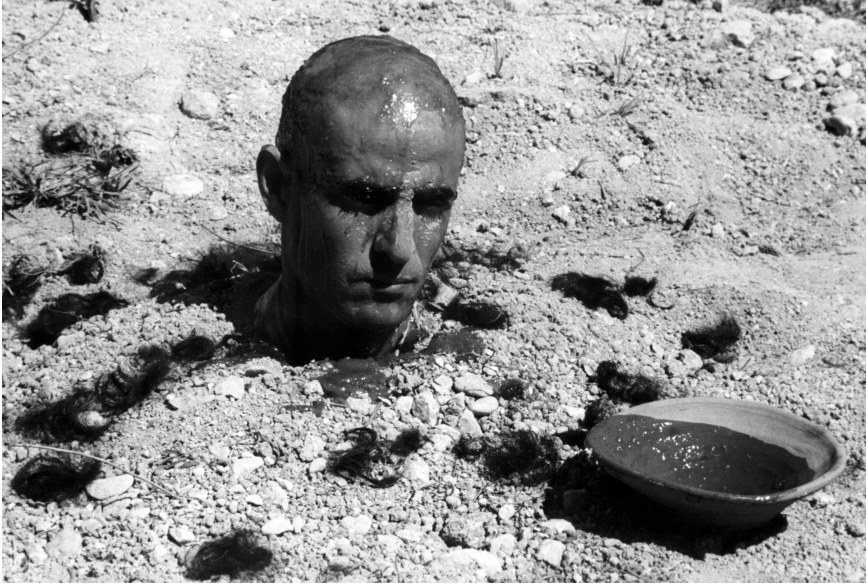
***Alexandria, Why?* (Youssef Chahine, Egypt, 1978). Courtesy of AFD/Typecast Films (U.S. Distributor)**



***Man of Ashes* (Nouri Bouzid, Tunisia, 1986) . Courtesy of AFD/Typecast Films (U.S. Distributor)**



***A Door to the Sky* (Farida Benlyazid, Morocco, 1988). Courtesy of AFD/Typecast Films (U.S. Distributor)**



Nights of the Jackal (Abdullatif Abdul-Hamid, Syria, 1989). Courtesy of AFD/Typecast Films (U.S. Distributor)



The Tornado (Samir Habchi, Lebanon, 1992). Courtesy of AFD/Typecast Films (U.S. Distributor)



***Living in Paradise* (Bourlem Guerdjou, France/Algeria, 1998). Courtesy of AFD/Typecast Films (U.S. Distributor)**



***Kippur* (Amos Gitai, Israel, 2000). Courtesy of AGAV films**



***Rana's Wedding: Another Day in Jerusalem* (Hany Abu-Assad, Palestine, 2002). Courtesy of AFD/Typecast Films (U.S. Distributor)**



***Zaman: The Man from the Reeds* (Amer Alwan, Iraq, 2003). Courtesy of Pathfinder Pictures (U.S. Distributor)**



Iron Island (Mohammed Rasoulof, Iran, 2005). Courtesy of Kino International (U.S. Distributor)



***A New Day in Old Sana'a* (Bader Ben Hirsi, Yemen, 2005). Courtesy of AFD/Typecast Films (U.S. Distributor)**



***Valley of the Wolves, Iraq* (Serdar Akar, 2005). Courtesy of Pana Films**



On the set of *The Cruel Sea* (Khalid M. Al Siddiq, Kuwait, 1971). Courtesy of Khalid M. Al Siddiq



***Hamama* (Nujoom Alghanem, U.A.E., 2010). Courtesy of Nujoom Alghanem / Nujoom Films**



When Monaliza Smiled (Fadhi Haddad, Jordan, 2012). Courtesy of Mashrua' Shashat / Screenproject

KILANI, LEÏLA (1970–). Kilani is a Casablanca-born **Moroccan** screenwriter, filmmaker, and producer. After earning her degree in journalism in France, she worked as a freelance writer for a few years and studied Mediterranean cultures in Paris. She then turned to **documentary** filmmaking, exploring the effects of political and economic violence in Morocco on the lives of outcasts, in films that are often set in Tangiers, the city of her youth. Her first documentary, *Tangier, the Burners' Dream* (2002), focuses on the unwavering determination of desperate young men and women to risk their lives in order to cross the Mediterranean. *Zad Moultaka, Beyrouth retrouvé* (2003) is a biopic about the titular contemporary **Lebanese** composer and artist that focuses on his early career as a pianist. *Our Forbidden Places* (2008) evokes the Equity and Reconciliation Commission created in 2004 by King Mohammed VI in order to expose acts committed during the **Years of Lead**. Constructed around a series of testimonies, the film reveals the shattering impact of the violence committed against former political prisoners as well as the fear the men's disappearances had caused their families. Also set in Tangiers, Kilani's first narrative feature, *On the Edge* (2011), won the Grand Prix at the National **Film Festival** in 2012. It follows a young worker and occasional prostitute, Badia, who compulsively scrubs off the stench of the shrimp she spends hours peeling at a seafood packaging factory. The bold and restless Badia talks her friend Imane into one scheme after another in hopes of improving their working conditions, including joining forces with two **women**, Nawal and Asma, who work in an industrial "free-trade" zone on the edge of the city. Kilani also directed *Joint Possession* (2017), a melodrama about a family fighting over the future of their estate, which is located in an area into which real-estate developers are eager to expand.

KIMIAI, MASSUD (1942–). Kimiai, who had no formal training in cinema, became a popular director in **Iran** for his portrayals of working-class individuals who are victims of foreign-influenced bourgeois society. Beginning his career as an assistant to **Samuel Khachikian** in 1965, Kimiai became a progenitor of the **New Iranian Cinema**, which was galvanized by his *Qeyсар* (1969), a violent tale of revenge told with innovative cinematography that has also been interpreted as a critique of the shah. The film divided critical opinion but was highly influential, revitalizing the *luti/jahel* genre, as did *Dash Akol* (1971), Kimiai's version of **Sadegh Hedayat's** short story, similar in style and theme to its predecessor, although set in Qajar Shiraz. *The Deer* (1976) is a more explicitly oppositional film in which the protagonists stand up against the system even though they know they will fail to change it. (This film was being screened at the **Rex Theater** in Abadan when it was set on fire in 1978.) All three films **star Behrooz Vossoughi**. Kimiai continued working after the **Iranian Revolution**, making *Red Line* in 1983. Perhaps the best known of his postrevolutionary films is *Snake Fang* (1989), a story of

homeless children displaced to Tehran by the **Iran–Iraq War**. Further noteworthy films are *Protest* (2000), concerning a man released from jail; *Friday's Soldiers* (2004), about a group of soldiers on leave in Tehran; *Verdict* (2005), featuring **Leila Hatami** and **Ezzatollah Entezami**, about a robbery gone wrong; *Crime* (2011), concerning a man struggling to stay true to his principles and set during the revolution; and *Domestic Killer* (2017), starring Parviz Parastui, about a man who takes on a large corporation. Kimiai's cinematic vocabulary (use of long shots, low-key lighting, traveling shots, and innovative sound) and the performances of his actors have contributed to the warm critical reception of his work, as well as its popularity in Iranian theaters. Kimiai's first wife was singer and actress Giti Pashayi, his second, Iran's most famous and popular singer, **Googoosh**.

KIMIABI, PARVIZ (1940–). Born in Tehran, Kimiabi completed a degree at the Louis Lumière School of Cinematography in Paris, where he began his career as assistant director at the Frenin television station. In 1970, he returned to **Iran** and directed the schoolroom-set short *P for Pelican*. He remains best known for his first feature, *Mongols* (1974), which depicts the expansion of television into some of the more isolated parts of the country. Its destructive impact—on lifestyle and on cinema—is compared to the Mongol invasion of Iran in the 13th century. A passing reference to Jean-Luc Godard in the film confirms his influence on both Kimiabi's radical politics and his cinema; his work is formally experimental, characterized by nonlinear storytelling, jarring juxtaposition of images, and jump cuts. *Stone Garden* (1977) and *OK Mister* (1978) were a continuation of Kimiabi's thematic (the foreign presence in Iran) and innovative noncommercial style.

After a 20-year gap—during which he did some work for television—Kimiabi directed *Iran Is My Land* in 1999. This film tells the dreamlike story of a young writer who wanders into the desert, where he encounters the great Iranian poet Ferdowsi as well as Omar Khayyam, Sa'di, Rumi, and Hafez; it has been read as a critique of **censorship**. In 2004, Kimiabi returned to the scene of his *Stone Garden* to make a follow-up **documentary**, *The Old Man and His Garden of Stones*. Part of the **Iranian New Wave** group of filmmakers, Kimiabi had considerable influence on the work of **Abbas Kiarostami**.

KIPPUR (2000). Released in the midst of the Al-Aqsa **Intifada** and featuring **Palestinian–Israeli** actor **Juliano Mer**, **Amos Gitai's** indictment of Israeli militarism is set in the Golan Heights during the Yom Kippur–Ramadan War (*kippur* means “atonement” in Hebrew). Long takes alternate between panoramic shots and close-ups to frame an Israel Defense Forces paramedic unit struggling through the chaos to rescue injured soldiers and remove those who have been killed. In the film's most memorable scene, the battlefield is

so muddy that the paramedics can barely maneuver, at once recalling the environment of a **Holocaust** concentration camp and literalizing war as an absurd dead end. *See also* ISRAELI OCCUPATION.

KOÇYİĞİT, HÜLYA (1947–). Born in Istanbul, Koçyiğit attended a performing arts high school, then began acting professionally in **Turkey's** early **Yeşilçam** films. She achieved overnight fame for her role in *Dry Summer* (**Metin Erksan**, 1964), a classic of the period that was awarded the Golden Bear at the Berlin **Film Festival**. Although she appeared in numerous rural dramas, including **Lütfi Ö. Akad's** migration trilogy, Koçyiğit is renowned for playing thin, blonde, light-skinned characters in nearly 150 Yeşilçam melodramas. These include the *Kezban* series, in which she transforms, Pygmalion-like, from rural to rich and mannered woman; the child melodramatic series, *Sezercik*, in which she plays a central maternal figure; and a remake of the classic Yeşilçam tearjerker *What a Lover Would Not Do?* (Orhan Aksoy, 1970). *See also* *LITTLE AYŞE* (1960).

KOKER TRILOGY. Although director **Abbas Kiarostami** did not necessarily consider the three films he made between 1985 and 1992 in the Koker region of Gilan in northern **Iran** a trilogy, they are nonetheless seen that way by many critics. *Where Is the Friend's House?* (1986), the story of a schoolboy in dogged search of his schoolmate's house in a neighboring village in order to return his notebook and thus prevent their teacher's wrath and the friend's possible expulsion, is the epitome of the child-centered, broadly humanist tendency that characterized art filmmaking in Iran under strictures of Islamic **censorship**. Made for the **Center for the Intellectual Development of Children and Young Adults**, the film is a deceptively simple morality tale not incompatible with the dominant ideology to which the **Ru-hollah Khomeini** regime in fact adhered only inconsistently.

The villages that served as location settings for *Where Is the Friend's House?* suffered badly from the Rudbar earthquake of 1990, prompting Kiarostami's return to ascertain the condition of his entirely nonprofessional local cast. *Life and Nothing More* (aka *And Life Goes On*) (1992) is a fictionalized version of that quest, in which a directorial figure attempting to find the protagonists of his film performs an obvious parallel to the search for the house in the first film. Although he eventually receives word that they are safe, the director does not actually locate the boys. In the third film, *Through the Olive Trees* (1994), however, they are encountered quite casually, as a production assistant on the making of the film within the film—which indeed turns out to be *Life and Nothing More*—enlists them to find potted plants that will play a role in a scene of which we are to see repeated takes. *Through the Olive Trees* opens with a directorial figure (Mohammed-Ali Keshavarz, the

trilogy's only professional actor) announcing that he is indeed but an actor playing a role; later we see him in discussion with and directing the "director" of *Life and Nothing More*.

Thus, each film changes the way an audience relates to the earlier films, as it foregrounds their constructedness. The latter two are also key documents, along with *Close-Up* (1990), in Kiarostami's exploration of the relationship between **documentary** and fiction. Aside from its self-referential nature, the trilogy is noteworthy, among many other things, for its motif of zigzagging paths, a long dark sequence in *Where Is the Friend's House?*, and many long-take-long-shot combinations, including those that end the last two films. These devices advanced an aesthetics of ambiguity that endeared Kiarostami to foreign critics and audiences; however, the trilogy has also been criticized within Iran for romanticizing a rural lifestyle and exploiting the Rudbar earthquake.

KTARI, NACEUR (1943–). Ktari studied film in Paris at the Institut des Hautes Études Cinématographiques, then in Rome at the Centro Sperimentale di Cinematografia, before making his debut with one of **Tunisia's** most successful films on emigration to France, *The Ambassadors* (1975, coproduced with Libya), which concerns the development of collective class consciousness by Tunisian migrant workers in France as they organize for better conditions and treatment. (The title refers to the ironic name given by the French to Arab migrant workers.) In the Goutte d'or neighborhood of Paris, North African immigrants share a tiny apartment surrounded by French workers with whom they cohabit uneasily. There, Salah witnesses incidents that comprise daily life for his compatriots living in tedium and depression, as French racists escalate tensions with a series of attacks ending in a double murder. In 2000, Ktari directed *Sweet and Bitter* (aka *Be My Friend*), about a playwright who suffers several breakdowns but is helped by his wife, who goes so far as to invite her husband's mistress over to help him recuperate. See also **BEUR CINEMA**.

KURDISTAN (KURDS). Kurdistan is a mountainous area that straddles the borders of the **Middle Eastern** countries of **Turkey, Iraq, Iran, and Syria**, with the extreme northeast of the region now in Armenia. Most of Kurdistan constituted a province of the Ottoman Empire prior to World War I, although part of it was—and has remained—in Iran. The Kurdish language is related to Persian. Although the area is predominantly Muslim and Kurdish, it comprises significant religious and ethnic minorities. Since the **Gulf/Iraq Wars**, Iraqi Kurdistan, roughly the northern third of Iraq, has been recognized by many international powers as autonomous, but there is no such recognition for the Kurds in the surrounding countries. (Perhaps symptomatic of this lack

of recognition is the fact that the **Egyptian** epic film *Saladin* [Youssef Chahine, 1963], which depicts the humane, 12th-century **Islamic** leader's tolerant approach to warfare during the Crusades, does not acknowledge that he was Kurdish.) The greatest number of Kurds live today in Turkey, where they comprise between 15 and 25 percent of the population. (Estimates vary and are contested.)

The best known of Kurdish filmmakers has been **Yılmaz Güney**, the most prominent of many minority directors who worked in Turkey's **Yeşilçam** industry. Apart from being a **star** actor, the "ugly king" of Turkish cinema, Güney was also involved with the 1970s leftist movements. His Kurdish identity was not foregrounded until late in his life and career, a change symbolized by the placement of a banner reading "Kurdistan" on a bridge in the movie *The Way* (Şerif Gören, 1981). Generally, the representation of Kurds in Yeşilçam has been limited to rural dramas and **comedies**, in which their Kurdish identity is not openly stated but signaled through the character's accent. However, in the **post-Yeşilçam** period, a number of films have portrayed overtly Kurdish characters, and a few have been shot in the Kurdish language. *Mem and Zin* (Ümit Elçi, 1991) and *Xece and Siyabend* (Şahin Gök, 1993) are both love stories based on Kurdish folktales, while *The Bandit* (Yavuz Turgul, 1996) introduced Kurdish-named main characters such as Baran and Keje. *Propaganda* (Sinan Çetin, 1999) makes fun of the ban on the use of Kurdish language in audiovisual media in Turkey by having Kurdish characters speak in a nonexistent language. **Exilic** Turkish Kurd Nizamettin Arıç, based in Germany, home to a large Kurdish diasporic population, directed a Kurdish-language film *A Song for Beko* there and in Armenia in 1992. It narrates the story of a Kurd escaping from Turkey so as not to serve in the Turkish army, then migrating to Germany by way of northern Iraq. Yüksel Yavuz is another Kurdish filmmaker based in Germany. His *My Father, the Guest* (1994) explores the experience of so-called *gastarbeiter* (guest workers) in Germany, migrant laborers from Turkey, among them large numbers of Kurds. His *A Little Bit of Freedom* (2003) centers around the second generation after labor migration. His later *Hope* (2014) and *Amed—Memory of a City* (2017) dive deep into political issues around the Kurdish struggle and are set in the Kurdish region of Turkey.

The Photograph (Kazım Öz, 2001) concerns the evolving friendship between two bus travelers on their way to southeastern Turkey, one to join the Turkish army and the other the Kurdistan Workers Party (PKK), the driving force behind the Kurdish struggle for self-determination. Öz went on to make *Once Upon a Time* (2014); blurring the lines between fiction and **documentary**, the film witnesses a drama around love, revenge, and family honor while exploring the exploitation of Kurdish seasonal workers in Turkey. His most recent film, *Zer* (2017), is at the same time his most **transnational** and multilingual, telling the story of Jan, a young man living in New York who

goes on a journey to find out about the origins of a song his grandmother whispers to him on her deathbed. This journey turns into a search into his own Kurdish past, the Dersim massacre, and the history of forced assimilation and denial in his own family. *Zer* toured internationally for almost two years and won multiple awards but met with heavy **copyright** in Turkey, and Öz was temporarily arrested. PKK member Halil Uysal, who died in an armed conflict in 2008, directed *Beritan* (2006), which tells the story of a PKK member who jumps off a cliff to avoid capture by the Turkish army and the Kurdistan Democratic Party of Iraq. In addition to these films, various local and regional low-budget Kurdish-language films, including dramas, melodramas, and even sex films, are produced in southeastern Turkey and often sold on the video-CD market or broadcast on local television channels.

In Iran, as in Turkey, the Kurdish parts of the country have often been depicted as rural, traditional, and backward, notwithstanding the presence of urban areas in the region that are somewhat modernized. This is true for the representation of the Kurd in **Abbas Kiarostami's** *Taste of Cherry* (1997) and in his *The Wind Will Carry Us* (1999), shot in a remote Kurdish village in which a Tehrani intellectual awaits the death of an old woman and the anticipated ritual scarification that will follow it. **Samira Makhmalbaf** shot *Blackboards* (aka *The Blackboard*) (2000) in Kurdistan near the Iraqi border; it tells the story of itinerant schoolteachers who, along with the rest of the population, including the very young and very old, flee Saddam Hussein's aerial attacks. **Bahman Gobadi**, who played the protagonist in the latter film, had also served as second-unit director for the former and has since gone on to establish himself as a significant presence in **world cinema** with a production company, Mij Films, dedicated to furthering Kurdish cultural activity and the making of films that are distinctively Kurdish. The first of Gobadi's features, *A Time for Drunken Horses* (2000), depicts the brutally harsh lives of Kurdish smugglers who transport goods from Iran to Iraq and back on horses and on their own backs. *Marooned in Iraq*, which followed in 2002, is also a story of border crossings, the plot of which turns on the ravaging of Iraqi Kurdistan and the deployment of chemical weapons against the Kurds by the Ba'athist regime. *Turtles Can Fly* (2004), set entirely in Iraq, close to the Turkish border, further explores this theme, and Gobadi is today the best-known of Kurdish directors, working across several countries. His *Rhino Country* (2012), starring **Behrooz Vossoughi** as a Kurd long imprisoned in Iran, was followed by *A Flag without a Country* (2015), a documentary about Kurdistan and the Kurdish yearning for an autonomous country, in the context of continuing warfare in the region.

Iraqi Kurdish films have also begun to be made since the fall of Saddam Hussein. The production of a planned film, *Uncle Zin*, initiated between 1990 and 1991, was reportedly produced and completed in Turkey; however, *Narges, the Bride of Kurdistan* (1992), directed by actor Mekki Abdullah,

was finished in the newly partially autonomous region after the 1991 Gulf War and became the first Iraqi–Kurdish film **exhibited** abroad, although it is little known. It tells the story of a young woman who refuses to go through with an arranged marriage when she discovers that her true love has been taken political prisoner. Huner Saleem, who earlier had secretly shot documentary footage exposing Kurdish living conditions in Iraq, shot his first features in Armenia but returned to his native Iraqi Kurdistan to shoot *Kilometer Zero* (2005), starring Belçim Bilgin and Nazmi Kırık, in which the central narrative thread concerns a man’s attempt to escape Iraq and service in Saddam’s army. The elliptical, episodic structure and wry humor is reminiscent of *Chronicle of a Disappearance* (Elia Suleiman, 1996), thus pointing to similarities in the circumstances and material conditions of Kurds and **Palestinians**. Saleem’s drama *My Sweet Pepperland* (2013) is a French–German–Iraqi coproduction set in Iraqi Kurdistan and starring Iranian exiled actress Golshifteh Farahani and the Kurdish German actor Korkmaz Arslan. Kurdish filmmaking has, however, been much less prominent for international audiences than has Palestinian work, although the relatively recent establishment of Kurdish **film festivals** in London, New York, Copenhagen, Berlin, Hamburg, Melbourne, Montreal, and other cities, in addition to the prominence of Qobadi and a growing number of young filmmakers, such as Hussein Hassan Ali, Lauand Omar, Babak Amini, and Hüseyin Karabey, is perhaps now gradually changing this situation. Since 2013, the Dohuk/Duhok Film Festival has been held annually in Duhok, in the autonomous region of Kurdistan in Iraq. Featuring four different competition sections exclusively dedicated to Kurdish cinema, next to four world cinema sections, in addition to one section dedicated to a country in focus and one section dedicated to a topic in focus, the Dohuk Film Festival has become the most prominent Kurdish film festival.

Kurdish documentaries have become increasingly important in the 2010s, notably those witnessing or otherwise engaged in the Kurdish struggle in the region. Çayan Demirel and Ertuğrul Mavioğlu’s *Bakur* (2015), a documentary filmed during the 2013–2014 peace process, explores the daily reality of guerrilla fighters residing in the mountains of northern Kurdistan. While *Bakur* has been screened at prestigious international festivals, it has again been banned in Turkey, as both filmmakers were accused of making propaganda for a terrorist organization and sentenced to four years and six months in prison. Another film that looks at daily life in a Kurdish guerrilla camp is *Gulistan, Land of Roses* (2016), directed by Kurdish Montreal-based filmmaker Zaynê Akyol. The **Syrian** Kurdish documentary filmmaker Wiam Simav Bedirxan, from Homs, codirected *Silvered Water, Syria Self-Portrait* (2014) with exiled Syrian filmmaker **Oussama Mohammad**; for the making

of the film, which premiered at the Cannes Film Festival in 2014, Bedirxan documented the Siege of Homs and sent the footage via internet to Muhammad in Paris. *See also* COLONIALISM.

KUWAIT. Located between the southern tip of **Iraq** and the northeast border of **Saudi Arabia** along the Persian/Arab Gulf, the small but wealthy sheikhdom of Kuwait is populated largely by immigrants from the Arab and Indian regions, among them a significant number of **Egyptians** and **Palestinians** (regarding the latter, see *The Dupes*), who went there to work in or share in the socioeconomic proceeds of its lucrative oil industry. As in the Gulf region generally, these immigrants are not granted citizenship and, despite their key labor function, are not permitted integration into Kuwaiti society. Following economic crises during the 1980s and the **Iraqi** invasion of Kuwait in 1990, a vast number of Egyptians, and most Palestinians, have left the country.

Oil was discovered in Kuwait on 22 February 1938. At roughly the same time, a **documentary**, *Sons of Sinbad: Sailors and Pearlys of the Persian Gulf*, was made by Australian journalist and mariner Alan Villiers. The film depicts a soon-to-be extinct way of life: Kuwaiti *nakhodas* and pearl divers on *booms*, sailing from the Gulf to East Africa. While *Sons of Sinbad* is possibly the earliest film to have been shot in Kuwait, well-documented accounts indicate that several Kuwaitis also took an interest in filmmaking as well as screening films privately in their homes during the 1930s and 1940s. Early filmmakers such as Mohammad Qabazard, **Khalid Al Siddiq**, and Mohammed Alsanousi were all known to have owned 16-mm and super-8 Kodak cameras and made some of the earliest short films in Kuwait. They later became key figures in establishing the Kuwait Cinema Club, the first of its kind in the Gulf region. At the onset of oil industrialization, several **petrofilms** were commissioned by the Kuwait Oil Company to document the country's modernization. These include *Oil in Kuwait* (1948), *Focus on Kuwait* (1953), and *Close-Up on Kuwait* (1961). *Oil in Kuwait*, for example, shows scenes from early oil exploration in Kuwait and the opening of the first pipeline.

In 1958, shortly before Kuwait's independence from the United Kingdom, of which Kuwait was a **colonial** protectorate from 1899 to 1961, two film theaters were built in the downtown area of the capital, Kuwait City: Cinema Al-Hamra and Cinema Al-Firdaws. These were the first such **exhibition** spaces to open in the Gulf region, one decade before the establishment of Deira Cinema in Dubai. At the time, Kuwait was undergoing rapid urbanization, whereupon more than 25 cinemas were built around Kuwait City in the following years. These theaters screened popular Arab, Western, and Bolly-

wood films. However, most of the cinemas that were built during the 1950s and 1960s have been demolished in recent years, thus slowly erasing the material remnants of this cultural history from the urban fabric.

Kuwaiti cinema made its mark internationally in 1971, when Al Siddiq's feature *The Cruel Sea* was released. Since then, relatively few films have been made in Kuwait. Instead, moving-image production has been centered on television serials, which are less expensive to make and vastly popular with viewers. Additionally, to this day, Kuwait does not have a local infrastructure capable of supporting a filmmaking industry, a situation that compels most filmmakers to rely on international companies for postproduction support and on regional sources, such as the Doha Film Institute and the Arab Fund for Arts and Culture, for funding. Even so, a small number of Kuwaiti filmmakers have managed to produce films, especially during the 2010s. While most of these are shorts, two noteworthy features are *Tora Bora* (Walid Al-Awadi, 2011) and *100 Soldiers Somersaulting* (Aseel Al-Yaqoub, 2019). Notable short films include *Wonderland: A True Story* (Dana Al Mojil, 2011) and *Beit Aboy* (Noor Al Musallam, 2018). Many recent Kuwaiti films dwell on the recurring theme of the Iraqi invasion of Kuwait and its devastating psychological, societal, and environmental aftermath, often assuming melodramatic and unwaveringly **nationalistic** tones. The year 2017 saw the inauguration of the first Kuwait **Film Festival**, sponsored by the National Council for Culture, Arts, and Letters; although small in comparison to other festivals that have come and gone in the Gulf, such as the Dubai International Film Festival, it offers a space for local filmmakers to screen their work and to hold workshops and seminars, in the hopes of fostering a more robust cinema culture, and prospectively a film industry, in Kuwait.

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LABAKI, NADINE (1974–). One of the younger generation of **Lebanese** filmmakers, Labaki emerged during the late 1990s with her satirical short *11 Rue Pasteur* (1997). Filmed entirely in one shot with overlaid crosshairs to represent the scope of a rifle, a sniper's disembodied voice expresses contempt for those on the street. By marking the invisible presence of the sniper, the film fosters awareness of the similarities between the sniper's scope and the camera lens, thus compelling the viewer to identify with this uncomfortable voyeurism. Labaki honed her skills in television and advertising before becoming a premier music video director, particularly well known for her work with superstar Nancy Ajram. She demonstrated her comfort before the camera by playing a lead role in *Bosta* (Philippe Aractingi, 2005), then again in her own directorial feature debut, *Caramel* (2007), in which she focuses on the **gendered** space of a beauty salon. Her second narrative feature, *Where Do We Go Now?* (2011), became the highest grossing Lebanese film, totaling 350,000 tickets sold. Labaki received the Jury Prize at the 2018 Cannes **Film Festival** for her *Capernaum* (2018), which was criticized for its exaggerated pathos as well as praised for its poignant depiction of the miserable conditions of Beirut slum dwellers. She has also pursued a **transnational** acting career in **world cinema**, starring in **Leïla Marrakchi's** *Rock the Casbah* (2013). *See also* WOMEN.

LAGTAÂ, ABDELKADER (1948–). Abdelkader Lagtaâ graduated from the National Film School of Poland in Łódź. His first feature, *Love Affair in Casablanca* (1990), recounts the tragedy of a youth and his father both having love affairs with the same girl. The film was controversial in **Morocco** for its depiction of a teenager engaging in sexual relations, and for showing her scantily clad. Having touched the sensibilities of Morocco's large youth population, it paved the way for still more daring future films. In 1998, Lagtaâ finished two features for which he served as director, screenwriter, and coproducer: *The Closed Door* (started in 1993, released in 2000), which met with numerous **copyright** problems due to its treatment of homosexuality, and *The Casablanicans* (1998), which concerns the influence of funda-

mentalist **Islam** in schools and fears of police harassment. In a **documentary**, *Between Desire and Uncertainty* (2010), Lagtaâ asks filmmakers and critics to comment on the development of Moroccan cinema. His *Half the Sky* (2014) is a literary adaptation of a 2005 autobiographical novel by Jocelyne Laâbi, *La liqueur d'Aloes*, about the travails of a couple, one half of which is a poet, the other a teacher, during the **Years of Lead**. Particularly known for interrogating taboos and depicting the problems and realities facing youth, Lagtaâ's films were frequently censored for projecting an image of Morocco that authorities preferred should remain offscreen. His work opened avenues for other directors such as **Mustapha Derkaoui** and **Nabil Ayouch** to further explore social taboos.

LAHLOU, NABYL (1945–). A **Moroccan** prolific in the theater realm as a director, playwright, and actor, Lahlou studied drama at the École Charles Dullin and the Université du Théâtre des Nations in France. In the early 1970s, he taught theater in **Algeria** and collaborated with the Algerian National Theater. Back in Morocco, he continues to write and produce plays in French and Arabic while also engaging in writing, directing, producing, and acting in films. Lahlou is well known for his theatrical adaptations for the cinema, such as his feature films *Al-Kanfoudi* (1978), *The Governor General of Chakerbakerbane* (1980), *Brahim Who?* (1982), *The Soul That Brays* (1984), *Komany* (1989), *The Night of the Crime* (1991), *The Years of Exile* (2002), and *Tabet or Not Tabet* (2006). The intellectual bent and raucous plots of his films have led to critical appreciation by that relatively small audience familiar with French theatrical traditions. Lahlou's characters often experience psychic malaise caused by social inequities, such as the hero of *Brahim Who?*, whose struggle to gain his retirement funds is met by bureaucratic hurdles that border on the hysterical and lead to his descent into an underworld inferno. *Look at the King in the Moon* (2012) is his most recent film.

Lahlou is also known as an outspoken critic of Moroccan cinema generally: its production, distribution, and problematic state support. Although state funding has increased, Lahlou critiques its inequitable dissemination and distribution and further complains about the ongoing lack of trained personnel in sound, cinematography, and editing—training that the government long left to the private sector and as an ostensible by-product of **transnational** filmmaking in the country.

LAKHDAR-HAMINA, MOHAMED (1934–). Born in M'sila, **Algeria**, Lakhdar-Hamina became the best-known **Maghrebi** filmmaker of the 1960s and 1970s. After studying in France, he defected from military service in 1956, upon learning of his father's death, to become part of the **Front de**

Libération Nationale (FLN). He joined the Cinéma Service of the provisional national government in **exile** in **Tunisia** in 1958. Lakhdar-Hamina then studied briefly at the Filmov Akademie Múzických Umení in Prague before returning to Algeria to found the **Office des Actualités Algériennes**, which he directed from 1963 until its dissolution in 1974, and through which he made numerous **documentaries** and newsreels before launching into fiction filmmaking with *The Wind of the Aures* (1966).

He subsequently directed *Hassan, Terrorist* (1967), in which Hassan, a likeable Algerian middle-class coward (Rouiched, who had originally created the part for the stage), is dragged into the center of the revolution and believed to be a terrorist. It proved hugely popular and prompted a series of films and television appearances by Hassan, including a role in **Mustapha Badie's** *Hassan Terro's Escape* (1974). Although a **comedy**, *Hassan, Terrorist* is also a political intervention, and thus characteristic of all of its director's work.

Indeed, Lakhdar-Hamina's next film, *December* (1972), concerns torture and was inspired by his own father's experiences as a political prisoner. In Algiers, an FLN leader is arrested by the **colonial** army, but its use of torture brings about a crisis of conscience for one French officer. Likewise, Lakhdar-Hamina's subsequent *Chronicle of the Years of Embers* (1975) is an epic account of events leading up to the establishment of the independent Algerian state and was the first Arab film to win the Cannes **Film Festival's** Palme d'or. By this point, Lakhdar-Hamina had established himself at the pinnacle of Algerian cinema and became highly influential in the state's monopolistic production organization, the **Office National pour le Commerce et l'Industrie Cinématographiques**, of which he eventually became director from 1981 until its dissolution in 1984.

In later years, Lakhdar-Hamina's films have been few and far between, comprising *Sandstorm* (1982), a drama about the treatment of **women** within a desert tribe; *The Last Image* (1986), a comedic account of a French schoolteacher in a rural town at the beginning of World War II; and *Twilight of Shadows* (2014), a return to the war of liberation. His son, Malik, is a director and acts in *October in Algiers* (1991).

LAKHMARI, NOUR-EDDINE (1964–). A **Moroccan** Norwegian screenwriter and filmmaker from Safi, Lakhmari exemplifies Moroccan success both on the **film festival** circuit and with domestic audiences. After making a few shorts, he studied film in Norway. His first feature, *The Gaze* (2005), concerns a photographer in the French army during the war of independence who returns to Morocco in search of the negatives of his own photographs. Lakhmari's films borrow from **genre** narratives, mostly thrillers, and use the

naturalism associated with auteur films. They have come to focus on protagonists in dysfunctional urban environments plagued by poverty, corruption, and lack of prospects.

Lakhmari struck a chord with Moroccan audiences with the release of *Casanegra* (2004), filmed in the streets of Casablanca. The title is a play on words that opposes “black house” to “white house” (the literal meaning of Casablanca), as the film reflects on the violent lives of the many young people living on the margins of Moroccan society during an era of economic prosperity for a small minority of elites. It is constructed as a flashback over three days and follows two young, unemployed petty criminals struggling to get by: Adil (Omar Lotfi), who slouches around in a leather jacket, and Karim (Anas El Baz), donning a white shirt, dark suit, and thin black tie. Adil hopes to find the money he needs to get a visa on the black market in order to immigrate to Sweden, a dream triggered by an enigmatic postcard sent to him from Malmö by his uncle. *Zero* (2012) portrays a young, downtrodden policeman in a totally corrupt institution and, like its predecessor, was also very successful in Morocco. *Zero* (Younes Bouab) is the object of constant humiliation both at work and at home, where he lives with his disabled father (Mohammed Majd), who needs constant care but keeps insulting Zero, questioning his masculinity. He finds solace only in drinking, until a woman comes to ask the police for help finding her daughter who has disappeared. Her commitment strikes a chord with the dissolute Zero. Halfway between a realist kitchen-sink drama and a genre film, *Zero* is shot largely at night as a means, reminiscent of film noir, of depicting a corrupt, underhanded environment. The film takes its audience into the backstreets of a ruthless world of exploited female workers, vagrants, and homeless men. Lakhmari’s latest film, *Burnout* (2017), follows several urban characters largely defined by their class positions.

LASRI, HICHAM (1977–). A prolific screenwriter, filmmaker, and novelist, and a rising **star** in **Moroccan** cinema, Casablanca-born Lasri made several shorts before directing *The End* (2011), the first in a series of six narrative features, among them *The Sea Is Behind* (2014), which Lasri describes as a means of overcoming the trauma of King Hassan II’s **Years of Lead**. Detached from social reality but nonetheless politically charged, Lasri’s bleak films are populated with marginal figures whose lives are caught up in alienating power relationships. *They Are the Dogs* (2013), produced by **Nabil Ayouch**, is shot as a news report by two journalists who follow a man, Majhoul, whom everyone thinks is dead but who has just been released from prison after 30 years of incarceration as a political prisoner. This film, along with *Starve Your Dog* (2015) and *Jahilya* (2018), constitute Lasri’s “Dogs” Trilogy, a set of films that progressively reveals a dystopian vision of Moroccan culture. *Headbang Lullaby* (2017) focuses on a struggling and humiliated

policeman, Daoud, who has been asked to monitor a remote bridge the apparent function of which is to separate two feuding villages, one named Pepsi and the other named Coca-Cola. Daoud is the representative of an invisible Makhzen (the opaque Moroccan administration) that has the power of life and death over the apparently irrational men who live in the villages, wandering aimlessly in veritable herds following self-proclaimed leaders, while the **women** struggle to meet the community's basic needs. Daoud is left to cope with the excitement in the villages as they prepare for the rumored visit of the king, which in the end adds up to a fleeting vision of a hand waving out the window of a car driving through.

LAST OF US, THE (2016). The first feature from **Tunisian** director **Ala Eddine Slim**, *The Last of Us* is the outcome of a collective venture. Its camera follows an anonymous migrant worker (Jawher Soudani) on the move, represented singularly to reflect the invisibility and inability to interact wrought by the migration experience, with the exception of a brief encounter with a hermit who, like the protagonist, is immersed in an apparently natural environment and consumes minimal resources in an effort to survive. Presenting minimal dialogue, the soundtrack is limited to the rumble of the motorway and the noise of cities or of nature. The film avoids character psychology and focuses instead on the ongoing movement of survival and migration. *See also* REFUGEES.

LEBANESE CIVIL WARS. While the “civil war” in **Lebanon** is typically bracketed by a 15-year period beginning in 1975 and extending to 1990, “the South” (*al-Janub*) remained occupied by **Israel** until 2000, and the concurrent **Syrian** occupation, celebrated for maintaining the “peace,” only ended in 2005. This periodization of the war years also fails to account for the escalation of political violence since the assassination of former prime minister Rafiq Hariri in February 2005. Likewise dislocated from this conventional chronology is the fact that the first Lebanese Civil War broke out in 1958, a conflict that already revealed underlying tensions festering during Lebanon's so-called golden age, when **Nasserism** compelled many **Egyptian** filmmakers and actors to relocate to Beirut. These historical events are, however, surprisingly absent from the cinematic record of the prewar period. Instead, Lebanese, Egyptian, and Western films set in Lebanon typically focused on its cosmopolitan and recreational sensibilities, exemplified by the work of **Mohamed Selmane**. Only on the brink of war did some filmmakers produce more prescient pieces about the imminent downfall of Lebanese society. For instance, **Maroun Baghdadi's** early *Beirut, Oh Beirut* (1975) revealed the latent problems threatening social breakdown.

Baghdadi and others studied filmmaking in Europe and, upon return at the beginning of the war, often used their skills to make **documentaries** about it. This critical period saw the emergence of several **women** filmmakers, including **Jocelyn Saab**, **Randa Chahal Sabbagh**, and Heiny Srour, some of whom expanded on journalism careers to make both documentaries and features. **Mai Masri** and **Jean Chamoun** also began to make documentaries about the civil war, their prolific oeuvre frequently observing the role of women (*Wild Flowers: Women of South Lebanon* [1986]) and the impact on children (*War Generation Beirut* [1988]).

Feature films produced during the Lebanese civil wars often display **realist** characteristics by virtue of their having been shot on location in a war zone. Dangerous conditions often forced directors to film scenes in single takes or to negotiate with militants, as occurred during the making of *Beirut the Encounter* (**Borhane Alaouié**, 1981), *Little Wars* (Maroun Baghdadi, 1982), and *The Tornado* (Samir Habchi, 1992). These thoughtful examinations of life disrupted by political violence often relied on meager funding and poor production conditions, although the civil war era also witnessed the prolific rise of commercial B-films imitating Reagan-era Hollywood action films, but with melodrama and romance scenes intercut. The prominent filmmakers of this genre were **Youssef Charafeddine** and **Samir al-Ghousseini**.

Cinema-going was a popular pastime in Beirut before the war. Even as theaters started closing or were being destroyed, filmmakers such as **Mohamed Soueid** took refuge from the violence by attending afternoon matinees. Later during the war, theaters became venues for artistic performances and experimental videos, as with Elias Khoury's directorship of the Beirut Theatre. These wartime endeavors would lead to the postwar festivals of Ayloul, Home Works, and the Beirut Street Festival, among others.

Toward the end of the war and into the postwar era, some filmmakers and artists began to disrupt the realist representation of **exile**—**Mona Hatoum's** *Measures of Distance* (1988), for example—and of war, particularly **Walid Raad**, **Akram Zaatari**, **Jayce Salloum**, and Soueid. These experimental videos ultimately critiqued **orientalist** representations of Lebanon as a readily comprehensible site of **Middle Eastern** violence, for example (*This Is Not Beirut*) / *There Was & There Was Not* (Salloum, 1994). Drawing on found footage, personal story lines, and fictional elements, these works blurred the boundaries of documentary, narrative, and video art. Video often proved the most accessible format for filmmakers to tell their stories, and several have contributed to the postwar visual record with personal video essays, including *Alone with the War* (**Danielle Arbid**, 2000), *Roads Full of Apricots* (Nigol Bezjian, 2001), and *Face A / Face B* (**Rabih Mroué**, 2001).

During the postwar period (1990–2005), the vast majority of Lebanese films revisited the war. Some of the same experimental devices utilized in video art were also employed in narrative pieces to evoke self-reflexive

critiques of the war's representation. Cameras, photographers, and intertextual references to prior films are common markers of Lebanon's vexed postwar cinephilia, exemplified in the masterful cut-up montage *Once Upon a Time, Beirut* (Saab, 1995), which integrates clips from hundreds of films.

Although *Beirut the Encounter* typified the imminent departure of many Lebanese during the civil war, films such as *Time Has Come* (Jean-Claude Codsi, 1994), *Phantom Beirut* (Ghassan Salhab, 1998), and *A Civilized People* (Sabbagh, 1999) marked the tenuous process of return. Indeed, filmmakers who left during the war returned to work in Lebanon during the postwar period, as exemplified by the nostalgic coming-of-age film *West Beirut* (Ziad Doueiri, 1998). Those who remained have tended to depict less rosy pictures, as evidenced, for example, in *In the Shadows of the City* (Chamoun, 2000) and *In the Battlefields* (Arbid, 2005). *Around the Pink House* (Joana Hadjithomas and Khalil Joreige, 1999) is one of only a few films that address the postwar period itself, by looking critically at the impact of development projects on squatters. The comedic short films of Hany Tamba (*After Shave* [2004]) have more consciously mocked the mythical qualities of Lebanese prewar nostalgia, whereas the high-budget *Bosta* (Philippe Aractingi, 2005) sets out to mend the tattered **national** identity through reviving just those qualities.

Another prominent theme in postwar Lebanese cinema concerns the issue of political disappearances. The "Western hostage crisis," in which a large number of French and U.S. citizens were captured for political leverage, is treated in *Out of Life* (Baghdadi, 1990) and *On a Day of Ordinary Violence, My Friend Michel Seurat . . .* (Omar Amiralay, 1996). Critical of the way these Western captivity narratives were privileged over Lebanese trauma stories, the experimental video *Hostage: The Bachar Tapes* (Raad, 2000) inserts a fictitious Arab character into the prevailing portrait of U.S. hostages. Other works have begun to address the social memory of 18,000 Lebanese nationals who disappeared during the war: *Here and Perhaps Elsewhere* (Lamia Joreige, 2003) probes at the public amnesia about these disappearances, while *The Perfect Day* (Hadjithomas/Joreige, 2005) examines society's inability to mourn without accounting for the missing dead. The ghostly haunting of silent victims as well as perpetrators has been the focus of **Jalal Toufic's** experimental art and Ghassan Salhab's narrative features.

Postwar documentaries have also grappled with sensitive issues relating to the effects of the war and its political aftermath on Lebanon's **Palestinian** population. *Nightfall* (Soueid, 2000) portrays the Fateh Youth Brigade as aging drunkards surviving on the memories of yesteryear, when some Lebanese forces fought alongside them, whereas *Massaker* (Monika Borgmann/Lokman Slim, 2005) provides a series of confessions by Lebanese perpetrators of atrocities in the Sabra and Shatila **refugee** camps during the Israeli occupation of Beirut in 1982. *Frontiers of Dreams and Fears* (Masri, 2001)

documents the hopeful but tenuous future of Palestinian refugees in Lebanon and the West Bank at the moment of Israeli withdrawal from southern Lebanon.

It is fair to say that, with the assassination of former prime minister Rafiq Hariri in February 2005 and ensuing events leading up to the Israeli invasion in July 2006, the postwar era in Lebanese cinema has drawn to a close. While the traumatic baggage of the 15-year war continues to inform Lebanese films and video art, these more recent events have compelled filmmakers to grapple with immediate issues. Several have made pieces that focus on the Hariri assassination and the subsequent “Cedar Revolution,” such as experimental videos *Ce sera beau: From Beirut with Love* (Wael Nouredine, 2005) and *After the Blast* (Zaatari, 2006). Many others reacted quickly to the 2006 July War between Israel Defense Forces and Hezbollah, either by documenting the horrific outcome—*July Trip* (Nouredine, 2006) and *33 Days* (Masri, 2007)—or by using the event as a powerful backdrop for improvised narrative features—*Under the Bombs* (Aractingi, 2007) and *I Want to See* (Hadjithomas/Joreige, 2008). Events such as these have made commercially oriented films such as *Caramel* (Nadine Labaki, 2007) that do not address the violence quite uncommon.

LEBANON. Historically, Lebanon refers to the Mount Lebanon area of Greater Syria that rises northeast from Beirut and the Mediterranean coast. This mountainous region has historically comprised a large Christian Maronite population, while, to the south, the Chouf Mountains have hosted the Druze, a Muslim population that split from Shi‘i sects in the 11th century. Ottoman authorities struggled with Druze rebellions throughout the 16th and 17th centuries, so the Sunni governors encouraged the immigration of Maronites into the Chouf in order to dilute the Druze power base. The escalation of Maronite–Druze tensions culminated in the massacre of more than 20,000 Christians in 1860. France intervened in order to protect the Christian population and to undermine Ottoman rule. Despite competing promises made to Arab nationalists and **Zionists**, the post–World War I Sykes–Picot Agreement arranged for Britain and France to divide their spheres of influence over the region. Maronite calls for an autonomous “Lebanon” fit nicely with France’s political desires to undermine Sunni alliances with Damascus. Many “Lebanese” from this Syrian territory emigrated during these tumultuous times and consequently formed the basis of a large **diasporic** community. As many Lebanese were leaving, an influx of Armenian **refugees** from Anatolia found safe harbor among Beirut’s Christian population. The arrival of **Palestinian** refugees after World War II further contributed to Lebanon’s already diverse population.

Appropriately, the first film exhibited in Lebanon told the story of an emigrant returning from the United States. *The Adventures of Elias Mabrouk* (1929), a silent **comedy** by the Italian Jordano Pidutti, captures an early period of Lebanese **transnationality**. Pidutti repeated this formula with *The Adventures of Abu Abed* (1931), about an emigrant returning from Africa. Pidutti's cinematographer, Georges Costi, also worked on Julio De Luca and Karam Boustany's *In the Ruins of Baalbek* (1933), which told the tragic love story of a foreign tourist and an Arab prince. This was the first film produced entirely in an Arab country (as **Egyptian** films were being developed in Paris), and it featured dialogue in the Lebanese ("Levantine") dialect with French subtitles. Influenced by Egyptian cinema, **Ali al-Ariss** directed *The Rose Seller* (1943) with dialogue in Egyptian vernacular. His second film, *Kawkab, Princess of the Desert* (1946), however, used Bedouin vernacular.

Mounting pressure from Lebanese **nationalists** compelled France to relinquish its mandate over Lebanon. The National Pact, which recognized 17 sects in a power-sharing agreement, paved the way for Lebanese independence in 1943. Although the seeds for future conflict remained, the agreement fostered the coming of an economic and social "golden age." Lebanon served as the outlet for the two largest oil pipelines in the world, which resulted in Beirut becoming the banking center of the **Middle East**. The allure of ancient ruins, sunny beaches, and snow-capped mountains, combined with cosmopolitan notions of the "Paris of the Middle East," fostered a burgeoning leisure industry. **Mohamed Selmane** emerged at this time as an innovator of popular formula films. His success peaked in the mid-1960s, when he directed several films a year. Baalbek Studios, founded in 1956 by Badih Boulos, became a premier production site during the late 1960s by servicing the entire Middle East.

While Lebanese filmmakers such as **Georges Nasser**, Georges Qai, and Michel Haroun directed many films privileging a Christian worldview and using the Lebanese vernacular during this era, they struggled against the influence and hegemony of Egyptian cinema. Meanwhile, the Muslim Lebanese identified more with the **pan-Arabism** of **Gamel Abdel Nasser**, whose popularity invoked Cold War tensions throughout the region and precipitated Lebanon's 1958 civil war. In a corollary manner, Nasser's nationalization of the film industry in Egypt encouraged many actors and directors to transfer their base of operation to Lebanon. Bolstered by Egyptian talent and Lebanese financiers, cinema flourished in Lebanon, albeit usually with the Egyptian dialect. During this period, the **Rahbani Brothers**, along with voice legend **Fairuz**, made film adaptations of their **musicals** in collaboration with Egyptian directors **Youssef Chahine** and **Henri Barakat**. By the 1970s, the political environment in Egypt had become less restrictive, and Egyptian directors began returning home. As a result, production slackened in Lebanon. Struggling to sustain audience appeal, Lebanese directors employed

increasingly sexualized gimmicks. For instance, **Samir al-Ghousseini's** *The Cats of Hamra Street* (1972) draws on the sexual revolution of American hippy culture. When war returned in 1975, studios and theaters were damaged or destroyed, thus sealing this period of Lebanese cinema in dust, rubble, and nostalgia.

A new generation of filmmakers, working among journalism, **documentary**, and narrative and including several **women**, emerged to engage the war critically. These include **Maroun Baghdadi**, **Borhane Alaouié**, **Jocelyn Saab**, **Randa Chahal Sabbagh**, and **Mai Masri**. While some of this new generation remained throughout the war, for most it meant displacement and uncertainty, as depicted in Alaouié's *Beirut the Encounter* (1981). Even those who found refuge in Paris or elsewhere, however, continued to film in and focus on Lebanon. These filmmakers created self-reflexive representations that reveal acute awareness of the way their country had been misrepresented and stereotyped by the international media. While such films are often characterized by their impoverished production conditions, Western film school training and foreign funding likewise inform them.

When the **Lebanese Civil War** officially ended, film and video began to emerge as dominant forms of cultural revival. Many "returnees" began during the 1990s to recount their experiences, as depicted in *The Tornado* (Samir Habchi, 1992), *West Beirut* (Ziad Doueiri, 1998), and *Phantom Beirut* (Ghassan Salhab, 1998), among others. By the early 2000s, Beirut had established itself as a premiere site of avant-garde film, video, and art, with several **film festivals** featuring work from Lebanon and farther afield. *Bosta* (Philippe Aractingi, 2005) is arguably the most expensive Lebanese production up to that date. However, most films still rely on foreign funding, not to mention foreign film festival audiences. Despite the return of violence in the wake of the Rafiq Hariri assassination, filmmaking continued to thrive on a creative scale, and since 2011, film production in Lebanon has witnessed a significant growth both in terms of quantity and quality. Attempts to generate a cinema industry have been less successful; however, the host of audio-video university programs feed Beirut's significant television and advertising industries. Incidentally, the same parameters that attracted Egyptian filmmakers during the "golden age" now lure advertisers from the Gulf states to shoot their commercials in Lebanon.

LEILA AND THE WOLVES (1984). This experimental feature by Heiny Srour presents a feminist revision of **Lebanese** and **Palestinian** history. Rather than representing a conventional character, Leila embodies the multifaceted experiences of Arab **women** generally. Transfixed by a vanity mirror, Leila's self-reflections shift between different female subjectivities, each revealing a different aspect of social expectation, if not outright oppression. For instance, while a group of men play convivially on a beach, a nearby

group of women sit heavily veiled and silent, but later two of them discuss the burden of **gender** equality. Evoking the episodic narrative style of *A Thousand and One Nights*, the film's characterization of an **exiled** museum curator working on an exhibition of Palestinian photography in London serves as a launching pad for challenging the erasure of women from history. The curator's reenactments situate women within the center of the Arab resistance, but refuse to replicate a discourse of heroism. Permeating the various acts of bravery and instances of gender inequality is an aura of senseless loss. A Jewish Lebanese, Srour is an anti-**Zionist** whose work in support of the Palestinian struggle emphasizes solidarity with women silenced by various political resistance movements. Her effort to challenge the dominance of masculinist war narratives also appears in her earlier *The Hour of Liberation Has Sounded: The Struggle in Oman* (1974) and her much later *Rising Above: Women of Vietnam* (1995), and in a 1979 manifesto in support of Arab women filmmakers that she coauthored with **Selma Baccar** and **Egyptian** film historian Magda Wassef. *See also* LOUTFI, ARAB (1953–).

LEILA KHALED: HIJACKER (2006). **Palestinian** Swedish director Lina Makboul interviews her childhood heroine, former Palestine Liberation Organization guerrilla/freedom fighter Leila Khaled, who in 1969 participated in the hijacking of a commercial airliner bound from Paris to Tel Aviv, then underwent plastic surgery and participated in a second failed hijacking. These acts were conceived as protests against the Black September massacre and its aftermath. The film opens with extensive Western news coverage of Khaled's exploits, yet its bulk comprises Makboul's personal visit to Khaled, first in **Jordan**, then to the latter's childhood **exilic** home, the Shatila **refugee** camp in **Lebanon**. There Khaled attempts to show the young middle-class Makboul, who has persistently questioned the ethics of Khaled's political actions, the conditions that have motivated Palestinians to take drastic measures to draw attention to their cause. *See also* LOUTFI, ARAB (1953–).

LETAÏEF, IBRAHIM (1959–). Letaïef is a **Tunisian** screenwriter, filmmaker, and producer from Kairouan best known for his popular **comedies** and homages to Italian neorealist cinema, which his films sometimes parody. His shorts include *Visa* (2004), a humorous satire about the tests required of Tunisians applying for—and regularly failing to get—French visas. His first feature, *Cinécitta* (2008), is a comedy about a filmmaker who, having failed in his attempt to secure state funding for his film project, decides to rob a bank with his crew. *Ugly, Cupid and Silly* (2013) pokes fun at reality television and the corruption of President Zine El Abidine Ben Ali's regime and family in a comedy with a plot constructed around a scam in which aspiring singers are robbed. *Porto Farina* (2019) is a colorful and light comedy that

takes place in the titular small village, to which a man who has lived in France comes back to marry his much younger cousin, as arranged by his family, only to be thwarted by the arrival of his French girlfriend. Letaïef was also director of the **Carthage Film Festival** for two sessions in 2015 and 2016.

LEYUAD (2015). Credited to Gonzalo Moure Trenor (who wrote the book, *The Stride of the Deyar*, upon which it is based), Brahim Chagaf (a Sahrawi and graduate of the Abidin Kaid Saleh Institute, a film school established in the Sahrawi refugee camp at Bojador in 2011), and Inés G Aparicio, *Leyuad* is a feature-length narrative Spanish–Sahrawi coproduction shot in Polisario-controlled areas of **Western Sahara** and in the **refugee** camps across the border in **Algeria**. It presents the story of Madrid-based Sahrawi writer Limam Boisha, who travels to regain his inspiration, which is achieved not only by drinking from a sacred well in Leyuad in the Tiris area in the south of the Western Sahara but more generally through experiencing aspects of specifically Sahrawi identity as revealed to him and us by Sahrawi elders and by the landscape. The stress throughout the film is on a sense of return, even for characters who have not previously visited Leyuad. The film practices Hollywood-style imagery and use of sound in addition to an episodic approach to the narrative, characteristic of **world cinema**. *Leyuad* won the top prize, the White Camel, at the 2016 edition of the **FiSahara film festival**.

LIFE AND NOTHING MORE (1992). See KOKER TRILOGY.

LITTLE AYŞE (1960). The first **Turkish** child melodrama, Memduh Ün's *Little Ayşe* tells the story of a little girl who rescues her father from jail in order to reunite their family. Upon its success, more than 10 sequels were produced, and an entire **genre** of **Yeşilçam** films developed during the 1960s in which little girls and boys were cast in leading roles.

LLEDO, JEAN-PIERRE (1947–). Lledo, the son of a Jewish **Berber** mother and a Spanish father, was born in Tlemcen, **Algeria**, near the border with **Morocco**, and grew up during the Algerian war of independence. After studying directing at the Russian State Institute of Cinematography (VGIK) in Moscow, Lledo began making films professionally in Algeria, directing two fictional features, *The Empire of Dreams* (1982) and *Lumières* (1989), and a dozen short and medium-length **documentaries**. A socialist, he felt threatened by **Islamists** and emigrated to France in 1993, where he directed numerous additional documentaries. In *An Algerian Dream* (2003), he accompanies **exiled** journalist and writer Henri Alleg, the editor of polemical anti-colonial newspaper *Alger Republicain*, back to Algeria to visit former com-

rades and witness the changes Algeria had undergone since liberation—as the now elderly man recalls his imprisonment and torture at the hands of the French during the 1950s.

In *Algeria, Unspoken Stories* (2007), the decision by one million Algerians to flee their country following its 1962 independence from France is revisited through the eyes of four Muslim Algerians whose perspectives shed light on the relationship between internalized **colonialism** and the postcolonial rise of religious movements. Lledo's French–**Israeli** coproduction *Israel, the Forbidden Journey* (2019) is a *hasbara* documentary about a trip the director takes to Israel, a country he had long avoided visiting, with his daughter.

LOOKING FOR THE HUSBAND OF MY WIFE (1994). Directed by **Mohamed Abderrahman Tazi**, this **comedy** broke box-office records in **Morocco**, thus helping renew the country's faltering national cinema. It concerns a man's unstable relationships with his multiple wives, one of whom he divorces in a fit of rage, for the third time. By Moroccan law, Hadj cannot remarry her for a fourth time until she herself has remarried and been divorced. With the help of his remaining wives, who manage skillfully his ensuing tantrums and foibles, he engages in an extensive search to locate a new husband for his ex-wife, who is willing to participate in a marriage of convenience and subsequent divorce. The plans go awry when the temporary husband flees to Europe sans divorce, and Hadj must pursue him secretly, since the authorities will not issue him a visa for the reason he gives: to look for the husband of his wife. *See also* GENDER AND SEXUALITY.

LOOTED AND HIDDEN: PALESTINIAN ARCHIVES IN ISRAEL (2018). This **documentary** directed and narrated by **Israeli** curator and lecturer Rona Sela presents material from the **Palestinian** cinema and photography archives that was either absconded with by **Zionist** forces during the *Nakba* or stolen by Israel Defense Forces soldiers and other Israelis during the **Lebanese Civil War**, and hidden subsequently in Israeli state archives for many decades. *Looted and Hidden* weaves a discovery narrative that includes film clips and talking-heads interviews with Palestinian archivist Khadijah Habashneh, former curator of the Palestinian Cinema Institute in Beirut, and Palestinian scholar Sabri Jiryis, former director of the Palestine Liberation Organization's Palestine Research Center, also in Beirut, who discuss the importance of these newly excavated materials for Palestinian history and for resolving the conflict in Palestine–Israel. Sela's film joins but does not reference two earlier, Palestinian films that concern, and present discoveries from, the **Lost Archives of Palestinian Films: Kings and Extras: Digging for a Palestinian Image** (Azza el-Hassan, 2004) and **Off Frame (AKA Revolution until Victory)** (Mohanad Yaqubi, 2015).

LOST ARCHIVES OF PALESTINIAN FILMS. The **Palestine** Film Unit made no institutional effort to centrally archive the films it produced in **Jordan** and **Lebanon** between 1968 and 1982, prompting some filmmakers, notably Khadija Abu Ali, to worry about their security during the 1981 **Israeli** attacks on Beirut. Thousands of reels of films and footage were stored subsequently in a rented basement, but despite efforts to move them during the course of bombings, upon the expulsion of the Palestine Liberation Organization from Lebanon, the films disappeared. To date, no official explanation exists for their loss; in fact, no one is quite sure how many films were in this “archive” or whether they were even stored in a single location. Together, these films have come unofficially to be described as the Lost Archives of Palestinian Films, to which renowned Palestinian poet Mahmoud Darwish has referred as sadly symbolic of the fragmentation and attempted erasure of Palestinian history and culture.

An effort to solve the mystery has been made by filmmaker Azza el-Hassan, who balances a personal and political story of retracing these lost images in her 2004 film *Kings and Extras: Digging for a Palestinian Image*. This film intersperses intact and destroyed footage shot by Hani Jawahariya and others with El-Hassan’s own filmmaking, including a scene of Jawahariya’s daughter, a childhood friend of El-Hassan, holding the camera that was in her father’s hand as he died filming during the **Lebanese Civil War**. Parts of her film also serve to historicize **Palestinian Revolution Cinema** and the lost archives, as it includes interviews with some surviving filmmakers and portrays El-Hassan straying across Beirut in vain search for the secret basement. Another noteworthy effort is filmmaker **Annemarie Jacir**’s curatorial attempts to unearth footage from this archive. Her first attempt was undertaken in 2003, with the Columbia University–sponsored film festival **Dreams of a Nation**; her second, in 2007, came with a festival in New York, **Palestinian Revolution Cinema**, which screened films from that 14-year period made by both Palestinian and foreign artists. Two more recent **documentaries** confirm the belief that the Lost Archives of Palestinian Films comprised films that were taken by the Israel Defense Forces (IDF) during the 1982 Israeli invasion of Beirut: Palestinian filmmaker Mohaned Yaqubi’s *Off-Frame (AKA Revolution until Victory)* (2015), comprised of footage from the Palestine Liberation Organization’s filmmaking arm, the Palestine Film Unit (PFU), that had been smuggled to Rome, mostly concerning the Tel al-Za‘tar massacre, and Israeli curator Rona Sela’s *Looted and Hidden* (2017), a found-footage film comprised not only of footage from PFU films that were stolen by the IDF but of art, books, and documentation that were looted from Palestinian homes and cultural institutions during multiple Israeli aggressions and locked up in the Israeli military archives.

LOUHICHI, TAÏEB (1948–2018). A **Tunisian** filmmaker who studied at the Institut Français de Cinématographie and the École Louis Lumière in Paris, Louhichi's first feature, *Shadow of the Earth* (1982), is an ethnographic drama chronicling the lives and rituals of a nomadic **Berber** tribe in the southern Tunisian desert. When the tribe's sheep are threatened with a devastating illness, a young man leaves for the city and returns with money and gifts. Just as his family appears saved, military and government officials arrive for a census and conscript the young man, who soon dies in the army. The film follows his wife to Tunis, where she must go to retrieve his body. Her travel through the desert on a bus, and eventually into a cityscape, and her sojourn through the strange capital evoke poetically the clash of cultures and lifestyles between rural and urban settings.

Louhichi's subsequent *Layla My Reason* (1989) revises the Sufi legend of Qays and Layla, a tragic romance between a poet and the woman he loves. Since childhood, Qays has been in love with Layla, whose feelings are reciprocal. Qays's sung proclamations of love were condemned behavior at the time, and Layla's father forbids Qays from pursuing her. Qays stubbornly persists, however, until he loses his mind when Layla is married off by force. He vanishes into the desert, but his former nanny discovers him and becomes his link with the world. Louhichi's third feature, *Moon Wedding* (1998), recalls the plot of *Ali Zaoua: Prince of the Streets* (**Nabil Ayouch**, 2000): it concerns a motorcycle gang of Tunisian youth, one of whom is accidentally killed during their failed attempt to fix up two physically infirm friends. More trouble ensues as the group tries to cover up the death by burying the body on an island. *The Wind Dance* (2003), Louhichi's fourth feature, takes up the perspective of the lost and dying, exploring the circularity of creative imagination. Youssef, a 50-year-old film director, is stranded in the southern Tunisian desert while scouting out shooting locations for his next film. As search-and-rescue efforts are revealed, we see the hallucinatory projections of his increasing delirium; Youssef imagines (and tries to draw) characters appearing before him and soon realizes that he is actually playing the main part in his own film. Louhichi's last two films were *Child of the Sun* (2014), about three teenagers who sneak into a big villa at the end of a night of partying and meet its mysterious owner, and *Water Rumours* (2017), about an opera-loving **exile** who returns to Tunisia after the **Arab Uprisings**.

LOUTFI, ARAB (1953–). Born in **Lebanon**, this Cairo-trained and -based **documentary** filmmaker is known throughout the Arab region largely for her commitment to the **Palestinian** liberation struggle. Her *Tell Your Tale, Little Bird* (1993/2007) deftly interconnects a series of interviews with seven female participants in the airline hijackings and military land operations of the 1970s organized by the Popular Front for the Liberation of Palestine. The film's empathic approach contrasts with that of the ambivalent *Leila Khaled*:

Hijacker (Lina Makboul, 2006), and its revolutionary resituating of **women's** activism recalls the feminist *Leila and the Wolves* (Heiny Srour, 1984) while refraining from the latter's overt experimentalism. Loutfi's earlier *Jamila's Mirror* (1993) forms a short precursor to the more comprehensive *Tell Your Tale*, while her subsequent *Over Their Dead Bodies: Tantoura . . . the Forgotten Massacre* (2008) offers a somewhat more complexly organized set of interviews with Palestinian survivors of the **Zionist** massacre at the titular Palestinian town during the *Nakba*. Loutfi has also directed films about indigenous **Egyptian** art, music, and dance. *Dark Room, Radiant Light* (2005) centers on Egyptian photographer and pop artist Mohamed Sabry, founder of the photography department at the Al-Hilal Press Institute, and *Rango* (1998) focuses on the titular dance practiced traditionally by **Sudanese** Egyptians and in other African countries. Loutfi's first film, *The Upper Gate* (1991), about her native city of Sidon, won the Arab Union of Documentary Filmmakers Award in 1991. Her sister Nabiha (1937–2015) was also a documentary filmmaker—considered the first such Lebanese woman, and one of the first such Arab women—as well as an actor, known especially for her *Because Roots Don't Die* (1977), about the Phalangist massacre of Palestinians in the Lebanese **refugee** camp of Tel al-Za'tar, and for having founded, with documentarian Ateyyat El-Abnoudy, the Association of Egyptian Women Filmmakers in 1990.

LUTI FILMS. This **Iranian** film **genre** emerged during the 1950s and flourished throughout the 1960s and 1970s. *Luti*, also known as *jahel*, refers to a tough guy or lumpen rogue. **Majid Mohseni** was the first *luti* **star**, making his name in *The Honorable Scoundrel* (1958). The *luti* was a working-class character living according to a strict code of honor that values protecting **women** and resisting the modernizing or corrupting influences of wealth and Westernization. Thus, in *luti* melodramas, a popular model of national and **gender** identity could be aligned with resistance to the Pahlavi regime. **Masud Kimiai's** *Qeysar* (1969), marked by its director's trademark moving camera and oblique camera angles, provided a cynical, pessimistic update on the genre and was extremely successful in Iran. Kimiai and star **Behrooz Vossoughi** went on to make other *luti* films, notably *Dash Akol* (1971). These films feature both *luti* and *lat* variations of the stereotype, the former being an honorable and brave hero (who dies at the end of the film), the latter a ruffian and braggart. Women feature in *luti* films primarily as singers at cafes and bars frequented by the *lutis*. Despite government attempts to reorient the genre by restricting certain of its elements, it persisted until the 1979 **Iranian Revolution**, after which many of its stars, both male and female, were banned by the new **Islamic** state. A revision of the genre has nonethe-

less arguably continued both inside Iran—for example, Kimiai's postrevolutionary work—and in **exilic** productions, often incorporating prerevolutionary stars. *See also* MALEK MOTIEI, NASER (1930–2008).

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MAANOUNI (EL MAÂNOUNI), AHMED (1944–). This Belgian-trained **Moroccan** has been an active contributor to North African cinema since the 1970s. His film credits include *The Days, the Days* (1978), *Trances* (1981), *Eyes of the Gulf* (1985), *The Moroccan Goumiers* (1992), the **documentary** trilogy *Morocco France: A History in Common* (2005–2006), and *Broken Hearts* (2007). His seminal film *Trances*, recognized as a masterpiece and restored by the **World Cinema** Foundation, is the story of a highly popular Moroccan musical group, Nass al-Ghiwane. Maanouni uncovers the private as well as the public lives of the band members, interweaving footage of concerts with interviews and scenes depicting each band member. In 2015, Maanouni directed a celebratory documentary trilogy for Moroccan television, *Mohammed V: Paths of Freedom*, about the once-exiled king, while *Julie-Aicha* (2016) is a **comedy** featuring **Ahmed Boulane**.

MAGHREB. This term typically refers to the region of northwest Africa comprising **Algeria**, **Tunisia**, and **Morocco**, and sometimes the disputed territory of **Western Sahara**, although its original definition was somewhat more limited, comprising only that area between the Atlas Mountains and the Mediterranean. The term has also been used to encompass a wider region including Libya and even parts of Spain—that is, the Arab West. An Arab Maghreb Union consisting of Algeria, Morocco, Tunisia, Libya, and Mauritania was founded by Libyan leader Muammar al-Gaddafi in 1989 to encourage economic development in the region. *See also* PAN-ARABISM.

MAHFOUZ, NAGUIB (1911–2006). Born in Cairo, Mahfouz is best known in the West as a novelist, credited with the rejuvenation of Arab literature, and becoming the first Arab writer to win the Nobel Prize for Literature. He also had an enormous influence on the **Egyptian** film industry, for which he wrote original screenplays as well as adapting his own short stories and novels. Unsurprisingly, perhaps, considering his **realist** approach to fiction, Mahfouz's most frequent filmic collaborator was **Salah Abu Seif**—they worked together on nine scripts, notably *The Thug* (aka *The Tough Guy*)

(1957) and *Cairo 30* (1966)—but he also partnered with **Youssef Chahine** (*The Choice* [1970]), Atef Salem (*We Are the Students* [1960]), **Hussein Kamal** (*Adrift on the Nile* [1971]), **Ali Badrakhan** (*Karnak* [1975]), and **Tawfik Saleh** (*Fools' Alley* [1955]), among other notable directors. In addition, he served as head of, and a **censor** for, the General Egyptian Organization for Cinema for a time during the 1970s, following **Gamal Abdel Nasser**'s nationalization of the industry in 1963. His stabbing in 1994 signaled a marked growth in **Islamist** resistance to his secular work (sometimes attributed to his support for dialogue with **Israel**, and notwithstanding his professed respect for Islamic culture and civilization). Mahfouz recovered, eventually dying from a fall in 2006.

MAJIDI, MAJID (1959–). Born in Tehran, Majidi studied at the Institute of Dramatic Art and began his film career as an actor. In *Boycott* (**Mohsen Makhmalbaf**, 1985), he appears as the protagonist, a leftist who fights the Pahlavi monarchy but does not have the faith to envisage an alternative **Islamic** society. After making several shorts, Majidi's first directorial feature was *Baduk* (1992), about children sold to drug smugglers. He achieved considerable international success with two poetic, melodramatic films that focused on the plight of poor children, urban and rural, respectively—*Children of Heaven* (1997) and *The Color of Paradise* (1999), the latter displacing the former as the most commercially successful Iranian film in the United States. His subsequent *Baran* (2001) is a love story set against the exploitation of Afghan **refugees** in **Iran**, a concern that Majidi would pursue by shooting *Barefoot to Herat* (2002) and *Olympics in Camp* (2003) in refugee camps in **Afghanistan**.

In a change from his usual reliance on nonprofessional actors, *The Willow Tree* (2005) features Parviz Parastui (*The Lizard* [**Kamal Tabrizi**, 2004]) as a blind university professor whose sense of inner beauty is challenged when his sight is restored. Majidi has spoken of his desire to reach large audiences, and perhaps as a consequence, his films typically use both camera movement and sound to draw out spectatorial emotions to a degree somewhat atypical of post-**Iranian Revolution** art films and more akin to Hollywood cinema. Majidi continues to make films in Iran and his most recent work, *The Sun*, premiered in Tehran in February 2020.

MAKHMALBAF, MOHSEN (1958–). The most prominent of the filmmakers who emerged after the **Iranian Revolution** of 1979, Makhmalbaf was born in Tehran to a conservative religious family and brought up by a grandmother who did not allow him to watch films or listen to music. While still in high school, he started to write short dramas that were performed in local mosques. Around the same time, he formed a tiny, underground, relig-

ion-based political group, Ballal Habashi, which in August 1975 assigned him to disarm a police officer in Tehran. He ended up stabbing the officer and was himself stabbed, shot, arrested, and jailed. Released along with other political prisoners because of the revolution, Makhmalbaf worked first as a writer for the new **Islamic** radio network, then began to make films.

His earliest work, which rehearses basic film grammar, reflects his strong Islamic beliefs and support for the new regime. Makhmalbaf's second phase of filmmaking entailed more sophisticated cinematic language, which could be summarized as an aesthetics of pervasive humanism and poetic imagery. *Boycott* (1985) is a transitional film, sharply critical of the Left but implicitly of all authority that systematizes human behavior and thus undermines individual integrity. Makhmalbaf's next three films, *The Peddler* (1987), *The Cyclist* (1989), and *Wedding of the Blessed* (1989), address social issues; the latter is a story of the trauma of a war veteran and condemns the civilian society to which he returns. Growing increasingly disillusioned with the Islamic regime, Makhmalbaf made two films in 1990, *A Time for Love* (shot in **Turkey**) and *Nights of the Zayandeh-Rud*, that remain banned in **Iran** for their depictions of adultery and obsession.

A series of films about the cinema followed. *Once Upon a Time Cinema* (1992) tells the story of the art form in Iran and includes clips from many films interlaced into a parable about a king who hates movies, reminiscent of **Avanes Ohanian's** *Haji Agha, Cinema Actor* (1932). *Salaam, Cinema* is a thought-provoking analysis of power, in which Makhmalbaf plays himself as a tyrannical director casting a new film. The casting call turns out to be the film, and as the "actors" leave their auditions, they are told that their performances are complete. *A Moment of Innocence* (1996) recounts Makhmalbaf's youthful attempt to disarm the police officer, prompted by the appearance of the same officer from the casting call in *Salaam, Cinema*. Both Makhmalbaf and the officer train young actors to perform their roles, but the boys finally reject violence, refusing to enact shooting and stabbing, and instead exchange a flower and piece of bread. The film closes on a carefully composed freeze-frame that captures this exchange and the look of a young girl who seems to protect the action from the past as she holds up her chador.

Makhmalbaf's next two films are celebrations of art. *Gabbeh* (1996) is a film of a magical **realism** rooted in Persian literature and miniature painting, in which dream, creative imagination, and reality intermingle in a single frame. The use of color in this film about the creation of gabbeh rugs infuses both the narrative structure and the visual style. *The Silence* (1998), shot in Tajikistan in an attempt to circumvent **censorship** restraints but still banned in Iran for its depiction of female dancing, narrates the elliptical, poetic story of a blind boy fascinated—and constantly distracted—by sound. Makhmalbaf has continued to make films regularly in the 21st century: *Kandahar* (2001), a docudrama about a journey to **Afghanistan** told through the lens of

a young Afghan woman who has been living in Canada; *Sex and Philosophy* (2005), a search to understand love through self-examination; and *Scream of the Ants* (2006), about the love between an atheist man and a woman who believes in God. *The Gardener* (2012), a poetic and personal documentary about the Baha'i faith, was shot mostly in Haifa, **Israel–Palestine**, currently the center for the Baha'i community, while *Ongoing Smile* (2015) documents the significance for Korean cinema of Kim Dong-ho, formerly head of the Busan **Film Festival**. *The President* (2014), by contrast, is a dramatic feature, shot in Georgia, in which the deposed dictator of a mythical country travels incognito through the land he once ruled; and *Marghe and Her Mother* (2019), set in Italy, is a drama about a single mother and her young child. Makhmalbaf married his first wife, Fatemah Meshkini, shortly after the revolution, and had three children, **Samira**, Maysam, and Hanah. All of them, along with his second wife, **Marzieh Meshkini**, whom he married after her sister's death, have become filmmakers working through the **Makhmalbaf Film House**, a family-run film school.

MAKHMALBAF, SAMIRA (1979–). Samira left school at the age of 14 to learn cinema from her father, **Mohsen Makhmalbaf**, at the **Makhmalbaf Film House**. She became the youngest director in the world to participate at the Cannes **Film Festival** with her first full-length feature film, *The Apple* (1998), which follows the lives of two girls imprisoned in their own home by their father. Hovering halfway between **documentary** and fiction, with a simple yet multivalent symbolism, *The Apple* epitomizes the existential role played by cinema in **Iran**, at times acting as an antidote to the collusion of family bonds, oppression of **women**, and religious strictures. Using the girls, their parents, the welfare office, and the neighbors to “act” as themselves, Makhmalbaf's camera and script provide the “story line” for the gradual unfolding of the meaning of their house arrest to them and to us. Makhmalbaf continues her experimental, post-neorealist allegorization of war and human neglect in *Blackboards* (aka *The Blackboard*) (2000), which opens with the striking image of a group of teachers who carry large chalkboards strapped on their backs as they search for lost and neglected **Kurdish** students in the no-man's land between Iran and **Iraq**. She was also one of the 11 directors who participated in *09'11"01—September 11* (2002), an internationally co-produced omnibus film that assembled an international array of filmmakers, including **Youssef Chahine** and **Amos Gitai**, to present narratives about the titular attack on the World Trade Center. *At Five in the Afternoon* (2003) explores the oppression of women in war-torn **Afghanistan**, while critiquing the slow coming to fruition of the promised opportunities for women after the fall of the Taliban. *Two-Legged Horse* (2008), also shot in Afghanistan,

tells the disturbing story of a boy who is hired by a man to carry his son around on his back. During production, the shoot was attacked with a hand grenade, injuring several people. *See also* GENDER AND SEXUALITY.

MAKHMALBAF FILM HOUSE (MFH). MFH was the production department of the Makhmalbaf Film School opened in 1996 by **Iranian** director **Mohsen Makhmalbaf** for the purposes of training young Iranians in the art and science of filmmaking. When the Iranian Ministry of Culture and Islamic Guidance denied Makhmalbaf financial support to open the school with an initial class of 100 students on grounds that Iran does not need any more filmmakers of his kind, Makhmalbaf started teaching classes at his home to eight of his own family members, the youngest being his eight-year-old daughter Hana. The curriculum included cycling, swimming, skating, driving, hiking, urban navigation, cooking, computer science, foreign languages, painting, music, photography, editing, film economics, production programming, screenplay writing, acting, cinematography, editing, sound mixing, film analysis, and the history of cinema. Films produced by the MFH include *The Day I Became a Woman* (**Marzieh Meshkini**, 2000), *The Apple* (**Samira Makhmalbaf**, 1998), *Blackboards* (aka *The Blackboard*) (S. Makhmalbaf, 2000), and *The Silence* (Makhmalbaf, 1998). When Makhmalbaf was compelled to sell his house to repay the financing loan for his film *A Moment of Innocence* (1996), the family lost the actual MFH school/house while retaining its name to title their productions. The BBC **documentary** *The Makhmalbaf Film House* (2002) chronicles the unusual story of this home-grown film school and its internationally acclaimed graduates.

MAKING OF (2005). Coproduced with **Morocco** and France, this **Tunisian** film directed by **Nouri Bouzid** is widely interpreted as a docudrama about disillusionment with European participation in the 2003 U.S.-led invasion of **Iraq**, rendering a boy vulnerable to persuasion by **Islamists** who train him to become a suicide bomber. *Making Of* offers a highly reflexive critique of any such simplified explanations for the phenomenon of violent resistance across the **Middle East**.

Set largely in the streets of Tunis, the film's first third conveys a **realist** perspective on working-class youth and street children whose main social outlet is break dancing, but who are repeatedly warned against its public performance by the local police, for whom it portends gang violence. Bahta, the 25-year-old "leader" of young boys in his neighborhood, is also the most talented of the local dancers. When he is finally arrested for ignoring police warnings, which causes problems for his love relationship with a bourgeois girl and brings him into further conflict with his authoritarian father, he

decides to emigrate to Europe but cannot, as the ship's captain to whom he has given money for a ticket has absconded with it. Down and out, Bahta is approached by Islamists, who try to convert him from his secular ways.

Suddenly, the drama is interrupted, as the actor playing Bahta, Lotfi Abdelli, becomes enraged and tells Bouzid, now also in the picture, that he no longer wishes to participate in the film, which he sees as straying from the assumed aim of showcasing his dancing talents. Although Bouzid convinces Abdelli to continue, he interrupts the narrative again later when Bahta is close to conversion, to complain about the film's promotion of negative Muslim images. Bouzid promises not to distribute the finished film if Abdelli's estimation proves correct. The film's catharsis (as Bouzid refers to it) occurs after Bahta is punished by the Islamists for beating up his girlfriend; perceived as undisciplined, Bahta is locked up in a remote, abandoned factory, where his frustration is quickly harnessed by his discovery of a strap-on bomb—possibly planted there by his captors. By film's end, Bahta detonates the bomb while wearing it—but not in an act of terrorism. Although the extent to which the narrative irruptions were scripted remains unclear, they are probably best read as reflexive commentaries that invite comparison with works by **Iranian** filmmakers **Jafar Panahi**, **Abbas Kiarostami**, and **Mohsen Makhmalbaf**. *Making Of* is now sometimes seen as the first part of a trilogy of films dealing with varieties of Islamism, completed by Bouzid's *Millefeuille* (2013) and *The Scarecrows* (2019).

MALAS, MOHAMMAD (1945–). A refugee from his birthplace of Quneitra, a village in the Golan Heights destroyed during the Six-Day War, Malas is considered the first auteur of **Syrian** cinema. Between 1965 and 1968, he worked as a schoolteacher, then studied film from 1968 to 1974 at the Russian State Institute of Cinematography (VGIK), where his peers included **Oussama Mohammad** and **Abdullatif Abdul-Hamid**. There, he became practiced in the art of short filmmaking, leading to his being hired at Syrian Television in Damascus, where he also founded an alternative screening venue, the Damascus Cinema Club, with **Omar Amiralay**.

After directing a spate of short films, Malas made his first feature, *Dreams of the City* (1983), coscripted by fellow VGIK graduate **Samir Zikra**. Like much of Malas's oeuvre, *Dreams*, a coming-of-age story set in 1950s Damascus, is autobiographical. It establishes a relationship between the dispossession Malas experienced in Quneitra and the impetus he claims it has given to his cinephilia: an “intrinsic need for expression [of loss] which cannot formulate itself except in cinematic terms.” Malas's ensuing films explore further the **Israeli occupation** and destruction of Quneitra and the conditions of **Palestinian refugees in Lebanon** and Syria. Exemplary among them is *The Dream* (1988), a **documentary** comprising interviews with residents of the Sabra and Shatila refugee camps near Beirut, shot in 1980–1981, in which

Malas asks residents to recount their dreams—a technique meant to literalize his view of the shocking, dislocational relationship among cinema, history, and the mind. When he learned that most of the interviewees were killed by the Lebanese Phalange shortly after *The Dream* was shot, Malas was so stunned that it took him five years to finish editing it.

His next feature, *The Night* (1992), coscripted by Oussama Mohammad, similarly comprises a set of intersecting narratives—memories recounted by the inhabitants of Quneitra, the film’s setting, about the protagonist’s family and the political events of his childhood. A film within a film, *The Night* stars Malas’s son, Omar, as a filmmaker in search of the truth about his late father, Alallah, a Syrian from Hama. (Hama was the site of the 1982 massacre, by Syrian President Hafez al-Assad’s forces, of 40,000 suspected supporters of the Muslim Brotherhood.) Alallah had fought in the 1936 Arab Revolt in **Palestine** but later died in Quneitra, shrouded in scandal, after the establishment of the modern Syrian state in 1946. The film subverts Syria’s official, heroic narrative about the revolt, those who fought in it, and on whose behalf it was waged, for which reason the **Censor** Board delayed the film’s release for five years.

Malas has continued making documentaries, including two with Amiralay and Mohammad: *Light and Shadows, the Last of the Pioneers: Nazih Shahbandar* (1995), about the pioneer of Syrian cinema, and *Moudaress* (1996), about the poet, novelist, and painter Fateh al-Moudaress. Malas returned to feature filmmaking with *Passion* (2005), a Syrian coproduction with **Tunisia** and France concerning the rise of **Islamism** in ostensibly secular cultures. He has also published film diaries about the making of *The Dream*, *The Night*, and his VGIK senior thesis film *Everybody Is in His Place and Everything Is Under Control, Sir Officer* (1974), a collaboration about prison conditions in post-**Defeat Egypt** with Egyptian novelist Sun’allah Ibrahim. In November 2008, Malas was banned by the Syrian security services from overseas travel after he participated in an exchange program in the United States. In 2013, he made *Ladder to Damascus*, which has been considered his “**Arab Spring**” film.

MALEH (EL-MALEH), NABIL (1936–2016). Born in Damascus, Maleh studied cinema at the Film Institute in Prague, after which he made numerous **documentaries** and experimental short films for the National Film Organization (NFO) in **Syria**. These works tended to focus on issues of political interest to the Syrian government during the 1970s, such as the **Palestinian** struggle and rural exploitation, and include his 90-second *Napalm* (1970), which draws associations among the Vietnam War, the **Israeli Occupation**, and other acts of Western military aggression. Maleh’s first feature, *The Leopard* (1972), adapted from a novel by Haider Haider and set in the early 1900s, concerns a peasant who revolts when his land is expropriated by local

authorities acting in accordance with the **colonial** administration, but whose quixotic individualism undermines the potential success of his movement and leads to his demise. The film is considered a milestone for having launched an alternative to the **Egyptian**, Indian, and Hollywood industry cinemas predominant within Syria.

Maleh's subsequent films continued to critique the politics of national and social struggle. For instance, in *The Extras* (1993), Maleh's fourth feature, the effects of institutionalized revolution are analyzed in the context of an impossible love story involving Salem, a mechanic, and Nada, a sheltered young woman. In addition to filmmaking, Maleh helped initiate the Committee for the Revival of Civil Society in 2000, which drafted a short-lived but widely acknowledged petition, the "Basic Document," calling for reform of Ba'th Party domination of Syrian sociocultural life, in the wake of which controversy Maleh elected to seek non-NFO funding for his cinematic work.

MALEK MOTIEI, NASER (1930–2018). Born in Tehran, Naser Malek Motiei ranks with **Behrooz Vossoughi** and **Mohammad-Ali Fardin** among the three greatest male **stars** of *film farsi*, the popular **Iranian** cinema of the 1940s–1970s. While Malek Motiei also acted in a few films by alternative directors such as **Ali Hatami**, Zakaria Hashemi, **Massud Kimiai**, **Reza Mir-loohi**, and Hushang Kavooosi, he is best known for his portrayal of the *jahell/luti*, a tough-guy character that gave rise to a whole **genre** of films, of which Malek Motiei also directed a few. Malek Motiei was a sports instructor at a primary school in Tehran when he entered cinema in 1949 by making short appearances in a few films. His role in *Vagabond* (Mehdi Reis Firuz, 1951) laid the ground for his popularity. During the 1950s until the mid-1960s, when he was gradually replaced by the younger Mohammad-Ali Fardin, Malek Motiei was the most popular and well-paid actor in Iranian cinema. His exaggerated acting style and self-improvised lines, so formative of the *jahell/luti* figure, did not translate well into other roles and attempts to diversify his range; for example, his lead performance in *Hazardous Crossroads* (**Samuel Khachikian**, 1955) did not have much impact. But playing the titular role in *The Velvet Hat Wearer* (Esmail Kushan, 1962)—referencing the velvet hat worn by *jahels*—turned Malek Motiei into a national icon. In the cult film *Qeysar* (Massud Kimiai, 1969), he played the part of Dash Farman, the older brother of the titular character (played by Behrooz Vossoughi), representing a variation on the traditional *jahell/luti* figure. In *Raghaseye Shahr* (*The City's Dancer*) (Shapur Gharib, 1970), he costars with **Forouzan**, playing a married *jahel* who falls in love with a cabaret woman. During the **Iranian Revolution**, Malek Motiei, along with Fardin, Vossoughi, Reza Beyk Imanverdi, and many other actors, was summoned to a revolutionary court. He had acted in more than 90 films until then and was strongly identified with the era of Mohammad Reza Shah. Malek Motiei left Iran for a few

months and upon his return made only one film appearance—in a prison-break thriller based on the revolution, called *The Imperilled* (Iraj Ghaderi, 1982). After an enforced hiatus of over 30 years, Malek Motiei reappeared in the well-received *Negar's Role* (Ali Atshani, 2014). Until his death, he lived in seclusion and worked in a confectionary shop, then as a real estate agent. His funeral in Tehran was attended by thousands of admirers, some of whom were dressed in the *jahelluti* style. The funeral procession turned into a semiprotest, with mourners chanting lines from *Qeysar* and calling for Vosoughi's return from **exile** in the United States.

MAN IN OUR HOUSE, A (1961). This **realist** melodrama, directed by **Henri Barakat** and adapted from the novel by Ihsan Abd al-Quddus, analyzes the social contradictions of **Egyptian** anticolonialism and attendant class struggle. Ibrahim Hamdi (**Omar Sharif**) is a university lecturer, affiliated with the revolutionary Left under King Farouk, who seeks refuge in the middle-class house of his love interest, a female student, after assassinating a government official and escaping police custody. Ibrahim's presence in the house foregrounds ideological divisions within the apolitical family, as some members sympathize with him while others desire his speedy departure. When one of the sons, Mohie, and his cousin, Abdel Hamid, are arrested under suspicion of harboring Ibrahim, the family's honor is put to the test. (*The Terrorist* [Nader Galal, 1994]), **starring Adel Iman**, is in some ways an update of *A Man in Our House*, adopting the same basic plot.)

MAN OF ASHES (1986). One of few **Middle Eastern** films to explore with complex openness the male homosocial, **Nouri Bouzid's** first feature marks the beginning of a series of films that emphasize the personal and psychological dilemmas of their characters. It concerns a working-class man, Hachemi, from Sfax, **Tunisia's** second city, who undergoes a psychological crisis upon his wedding engagement. The wedding announcement triggers his memories of childhood sexual abuse by an older man, Ameur, in whose carpentry shop he had been forced to apprentice along with a friend, Farfat, who was also abused and is possibly homosexual. Hachemi confides to an old Jew, Levy, with whom he has engaged in philosophical discussions since youth, his hesitancy about his arranged marriage, but the old man dies before Hachemi can fully explain his trauma. The film presents Hachemi's recollections of past events through a series of disturbing and disorienting flashbacks that are never straightforward or revelatory, but instead unevenly placed and often indistinguishable from the present. When, finally, the sexual abuse is remembered fully and portrayed, Farfat murders Ameur and fulfills a long-anticipated escape to cosmopolitan Tunis.

MAN WHO SAVED THE WORLD, THE (1982). Perhaps the most infamous example of Yeşilçam, *The Man Who Saved the World* is a 1982 sci-fi action-adventure directed by Çetin İnanç. Although Yeşilçam traditionally adapted freely and produced remakes from numerous, especially Hollywood, sources, this film has an authentic story line. It is considered a rip-off, however, because of the footage it uses from *Star Wars* and several other sci-fi films, and for its use of scores from classical Hollywood films. For these reasons, the film has been received with sarcasm and ironic distance by contemporary audiences, who have branded it “the worst film ever made”; and it has become an international cult film—dubbed the **Turkish Star Wars**. Yet *The Man Who Saved the World* was for its time one more example of Yeşilçam’s fantasy **genre**, with strong appeal for its original audiences.

MARCOS, NORMA (1951–). Born in Bethlehem, Marcos is an award-winning print and television journalist turned film director, living in France since 1977. Marcos’s 1994 **documentary** *The Veiled Hope* explores the personal and political challenges facing **Palestinian women** by framing an encounter between five women from Gaza and the West Bank (Hanan Ashrawi, Hanane Arouri, Joumana Odeh, Rima Tarasi, and Yusra Barbari) who take a stand on domestic as well as international issues, such as life under the **Israeli Occupation**, the first **Intifada**, and fundamentalist **Islam**. However, the main thrust of their discussion centers on the seemingly insurmountable challenges facing Palestinian women in their struggle for self-determination. Some of these challenges include child marriage, incest, enforcement of veiling, lack of opportunities for meaningful work, and the inability to make themselves heard in the public sphere.

Marcos’s 2006 documentary *Waiting for Ben Gurion* is based on her experience of being detained by **Israeli** authorities at the Ben Gurion airport jail while en route to Palestine–Israel to begin production on a documentary. Although the charges against Marcos were dismissed after seven weeks, Marcos used the time spent in jail to get a prisoner’s view of Bethlehem, shooting her new quarters with a mini-DV camera, as well as conducting impromptu interviews with her seven-year-old niece, who visited her in prison. See also GENDER AND SEXUALITY.

MAROCK (2005). This French-funded, Hollywood-styled teen-pic sparked public debate in **Morocco** for its depiction of a tragic love relationship between a Muslim and a Jew. Purportedly reflecting the Moroccan youth of its director, **Leïla Marrakchi**, who would subsequently emigrate to France, *Marock* was widely criticized for apparently supporting **Zionism** and for projecting a view of **Islam** thought to resonate with European prejudices. Scholarly readings of the film have understood it somewhat differently, as a

symptomatic critique of contemporary Moroccan economic politics in the context of globalization, especially the ensuing influx of digital technologies and concomitant **diaspora** of digital labor. Indeed, this disparity of interpretations emblemizes the contradictions of postcolonial **Maghrebi** filmmaking in the **transnational**, neoliberal era.

MARRAKCHI, LEÏLA (1975–). Marrakchi is a **Moroccan** scriptwriter and filmmaker who lives in France. She served as an assistant on a number of films and directed three shorts: *200 Dirhams* (1995), about a young shepherd who finds the titular money that he believes can change his life; *Lost Horizon* (2000); and *Momo Mambo* (2003). Marrakchi then acquired French funding in order to finance two popular, bittersweet **comedies** set in Morocco that bear the psychological nuances of auteur films as well as the tightly constructed plots characteristic of **genre** cinema. *Marock* (2006) depicts a transgressive, teenage love relationship between the film's male protagonists and a young Jewish woman. The **star**-studded *Rock the Casbah* (2013) is centered on a family reunion at the father's funeral and follows the mother (**Hiam Abbass**), the daughters (Morjana Alaoui, Lubna Azabal, **Nadine Labaki**), and the long-standing and loyal servant (Raouia) as they renegotiate their relationships. The deceased father (**Omar Sharif**) reappears onscreen as an invisible witness of the unfolding family melodrama.

MASHARAWI, RASHID (RACHID MASHRAWI) (1962–). Born in the Shati **refugee** camp in the Gaza Strip, Masharawi grew up working as a day laborer in **Israel** during the 1970s. His film career began as a carpenter and production designer on *Wedding in Galilee* (**Michel Khleifi**, 1987). In spite of parental advice, community criticism, and economic odds, he dabbled in filmmaking in the late 1980s, eventually becoming the most successful Gazan filmmaker before establishing the Ramallah based **Cinema Production and Distribution Center** and Mobile Cinema in 1996 and 1997, respectively.

Masharawi has been involved, either as production team member, director, or producer, with more than 20 films since the late 1980s, making him one of the most prolific **Palestinian** filmmakers. He shared his early works, such as *Passport* (1985), only with close friends, thus making *The Shelter* (1989), about a day laborer in Israel, his first publicly available piece. In both his **documentary** and feature work, he attempts to represent everyday Palestinian life under realistic political and economic conditions, in particular the experience of being a refugee and living in refugee camps. His films often include scenes inside homes and camp alleyways, symbolizing the spatial, political, and economic confinement of Palestinian refugees. *Curfew* (1993), shot partly surreptitiously during military curfew in a Gaza camp, symbolizes

this sense of spatial claustrophobia, creating a dichotomy between the Israel Defense Forces–controlled external spaces of the camps versus the female-controlled spaces of kitchens and living rooms.

Masharawi's crowning achievement was the screening of his feature *Haifa* (1996) at the Cannes **Film Festival**—reverberating a common theme among Palestinian filmmakers of gaining acceptance as a legitimate national entity in the world of film festivals and competitions. His ensuing films include the short *Upside-Down* (2000), a reflection on land, culture, and food, named after the popular rice dish; *Ticket to Jerusalem* (2002), which portrays the difficulties faced by a West Banker trying to organize a film screening in Jerusalem; and *Arafat, My Brother* (2005), a biopic of the late Palestinian leader through the eyes of his sibling. His subsequent *Waiting* (2005) is representative of Palestine in the post–**Oslo Accords** era: Palestinians' difficulties in institution building and finicky foreign assistance against the backdrop of the difficulty of crossing over national boundaries with passports and paperwork seldom officially recognized. *Waiting* features real refugees, thus blurring the lines between fiction and documentary, as in many of Masharawi's works. This theme is continued in *Laila's Birthday* (2008), which redirects focus onto the everyday life of a Palestinian judge-turned-taxi-driver played by **Mohammed Bakri** (who also featured in *Haifa*). Elements of *Curfew* are reprised in the much later *Writing on Snow* (2017), set in a cramped apartment in Gaza during the 2014 Israeli siege but now focusing on the question of how religious intolerance may serve to weaken Palestinian solidarity.

MASRI, MAI (1959–). This **Palestinian** American filmmaker grew up in **Lebanon** before escaping the early part of the **Lebanese Civil War** to pursue an education at San Francisco State University. After graduating, Masri returned to Lebanon in 1981, where she met her professional partner and husband, **Jean Chamoun** (d. 2017). Although she often works independently, the two have codirected several **documentaries**, beginning with *Under the Rubble* (1983), about the 1982 **Israeli** invasion of Lebanon. Most of their work together is concerned with social justice issues and focuses on the role of **women** in zones of conflict or on the lives of children affected by conditions of mass violence. *Wild Flowers: Women from South Lebanon* (1986) combines observational footage, oral history interviews, and reenactments to convey the experience of occupation and political violence. By contrast, *Hanan Ashrawi: A Woman of Her Time* (1995), portrays the titular Palestinian legislator and human rights activist as she juggles personal and political commitments. *War Generation Beirut* (1988) explores the impact of civil war on Beirut youth, later complemented by *Suspended Dreams* (1992), which profiles four young people struggling to re-create their lives in the postwar era.

Masri has also directed several documentaries about the plight of Palestinian children. *Children of Fire* (1990) chronicles her return to her father's hometown of Nablus, where she witnesses the **Intifada's** transformation of the younger generation into resistance fighters. *Children of Shatila* (1998) examines the harrowing impact of persistent violence on two young Palestinians living in one of the largest **refugee** camps in Lebanon. *Frontiers of Dreams and Fears* (2001), shown on the Public Broadcasting Service (PBS), exposed North American audiences to rarely disseminated images of Palestinians trying to lead normal lives despite arbitrary restrictions on their movement across borders. In 2000, Masri produced and Chamoun directed their first narrative feature-length film, *In the Shadows of the City*, a semi-autobiographical work that revisits the impact of displacement and violence on a child coming of age during the Lebanese Civil War. Notwithstanding the trauma encountered in these films, perseverance and hope remain persistent humanizing threads. In Masri's *Beirut Diaries* (2006), this dimension is brought to the political crisis that preceded the assassination of influential former prime minister Rafiq Hariri, and in her *33 Days* (2007) it facilitates a disturbing reflection by Lebanese artists and journalists on the Israeli invasion of 2006. In 2015, Masri directed her first narrative feature, *3000 Nights*, a twist on the women's prison **genre** that narrates the story of Layal, a schoolteacher falsely accused of helping terrorists and sentenced to eight years in an Israeli prison, where she gives birth to a boy whom she decides to name Nour (Light).

MATZPEN (2003). The suppressed history of this titular **Israeli** socialist organization, active in opposition to **Zionism** from 1962 through the early 1980s, notwithstanding numerous splits and sectarian spinoffs, is excavated and revived in Eran Torbiner's talking-heads **documentary** noteworthy for its interview cast of renowned New Left intellectuals including Tariq Ali, Akiva Orr, Ghada Karmi, Moshe Machover, and Michel Warschawski, all of whom (excepting the late Orr) remain internationally active in the contemporary anti-Zionist movement. *Matzpen* means "compass" in Hebrew.

MAZIF, SID ALI (1943–). A graduate of **Algeria's** Institut National du Cinéma in 1966, Sid Ali Mazif worked for the **Centre National du Cinéma** and its successor, the **Office National pour le Commerce et l'Industrie Cinématographiques**, directing numerous shorts as well as participating in two collective films. His features include *Black Sweat* (1972), which depicts the rise to political consciousness of a young Algerian during the workers' movement of 1945–1954. Mazif's more militant *The Nomads* (1975) emphasizes the importance of collective farming practices for Algerian peasants. *Leila and the Others* (1978) treats the daily obstacles faced by **women** in

Algerian society, through the story of Meriem, a student, and Leila, a factory worker, both of whom encounter prejudice and other obstacles that prevent them from transcending their subordinate positions. *Houria* (1986) and *The Patio* (2016), made as part of the Constantine, Capital of Arab Culture event in 2015, also treat women's issues.

MEETING RESISTANCE (2007). Filmed over the course of 10 months in the Adamiyah neighborhood of Baghdad, photojournalists Molly Bingham and Steve Connors's feature-length study of armed resistance to the U.S. presence in **Iraq** comprises a series of interviews with various members of the Iraqi resistance—or “insurgents” as they are commonly called in the Western media—who explain their decision to use violence, as well as describe their functional operations (fundraising, planning attacks, avoiding infiltration). The film emphasizes the explicitly political foundations of the antioccupation struggle, depicted as uniting Sunni and Shi'i across the so-called sectarian divide. The need to disguise their identities leads each interviewee to adopt a pseudonym (for example, “the teacher,” “the warrior,” “the **Syrian**,” “the traveler”). This requirement also leads to interesting formal strategies on the part of Bingham and Connors: close-ups, extreme close-ups on objects (bowls of tea, prayer beads, and hand grenades) that come to represent the individuals, and out-of-focus shots—achieved in camera so as to preclude later manipulation—of the interviewees. *See also* **IRAQ WARS**.

MEHRJUI, DARIUSH (1939–). Born in Tehran, Mehrjui developed an early interest in music, learning the piano and santur. He came to study cinema at the University of California, Los Angeles (UCLA), but abandoned it for a philosophy degree, reputedly disappointed by the UCLA film school's Hollywood emphasis. After graduating in 1964, he started a literary magazine, which he saw not as a rejection of cinema but as the best way to combine his literary, painterly, musical, and philosophical interests. Mehrjui's first film upon his return to **Iran** was *Diamond 33* (1967), a rehash of the James Bond subgenre, that was neither critically nor commercially successful. Mehrjui never returned to such action-dominated filmmaking, and his next film, *The Cow* (1969), scripted and based on a story by Gholamhosssein Saedi, began his regular collaboration with important literary figures. A metaphoric critique of the Iranian government shot in stark black and white, *The Cow* helped launch the **Iranian New Wave** and brought Mehrjui fame both domestically and on the international **film festival** circuit. In *Mr. Naïve* (1970), *The Postman* (1971), and *The Cycle* (1976), he continued to expose social problems through a poetic approach to cinema that could bypass official **censorship**.

Although he temporarily left the country following the 1979 **Iranian Revolution**—making *A Journey to the Land of Rimbaud* in France in 1984—Mehrpour has returned to make some of the most acclaimed postrevolutionary Iranian films. His **comedy** on the housing situation in Tehran, *The Tenants* (1985), was highly successful at the box office. *Hamoon* (1990) is a complex tale of intellectual alienation, interlaid with dream sequences and fantasies, as the eponymous protagonist struggles to balance Western objectivism and traditional beliefs. *Banu* (1992), *Sara* (1993), *Pari* (1994), and *Leila* (1996) are all films that center on the lives and struggles of bourgeois **women**, a clear shift from Mehrpour's early focus on the poor. *Leila*, banned in Iran until **Mohammad Khatami** was elected president, is the story of a barren woman (**Leila Hatami**) who, despite her own feelings, allows—indeed encourages—her husband to take a second wife so that he might have a child. Including many close-ups and a shadowy bedroom scene, *Leila* pushed at the limits of Iranian censorship; it also provoked vehement criticism for its portrayal of female villainy and passivity. Although the film utilizes numerous distancing devices—notably, direct address to the camera, sound distortion, missing frames, and brightly colored fades—the emotionally wrenching story remains paramount. Mehrpour has completed well over 20 features to date, sustaining one of **Middle Eastern** cinema's most significant careers. He has continued to direct during the 2010s, making *Beloved Sky* (2011), **starring** Hatami alongside Ali Mosaffa and **Mani Haghighi**, about a doctor with cancer; *Orange Suit* (2012), about a photographer turned garbage collector; *Good to Be Back* (2013), a comedy of return, a veritable **genre** in Middle Eastern cinema; and *Ghosts* (2014), based on the Ibsen play. *See also* GENDER AND SEXUALITY.

MEHRPOUR, MARYAM (1970–). This playwright–actor–director and daughter of **Dariussh Mehrpour**, born in Tehran, currently lives in New York, where she is artistic codirector of Total Theatre Lab productions. Mehrpour's work deals explicitly with the **gender** disparity between men and **women** and its social and personal ramifications in modern **Iran**. For instance, in a *Small Cell in Tehran*, the cell in which the four young friends are thrown together becomes a metaphor for a society that has imprisoned its youth.

MEMORY IN DETENTION (2004). Written and directed by **Jilali Ferhati**, this film tackles the formerly taboo subject of secret detention centers, torture, forced disappearances, and a range of human rights abuses that marked what Moroccans call the **Years of Lead**, beginning in the 1960s under Hassan II. Upon his release from prison, Zoubeir, a young delinquent, agrees to help another prisoner, Mokhtar (Ferhati), to search for his relatives. Mokhtar has been in jail so long he no longer wants to leave, and he has become

amnesiac during his long detention. Following addresses on old letters, Zoubeir and Mokhtar embark on a cross-country search through **Morocco** for someone who remembers him. Zoubeir becomes convinced that Mokhtar is no common criminal but instead a political prisoner who named names to the police, leading to the death of Zoubeir's father, while Mokhtar has to unburden himself from the weight of the truth.

MER (MERR; MER-KHAMIS), JULIANO (1958–2011). Born to a **Palestinian** father, **Israeli** Communist Party leader Saliba Khamis, and a Jewish Israeli mother, peace activist Arna Mer, the cinematic roles of this prolific Palestinian Israeli actor consistently play upon and often allegorize the political implications of his familial intertext, not least his first internationally recognized role as Persian King Haman in *Esther* (Amos Gitai, 1986). The following year, Mer played an Israel Defense Forces (IDF) officer in *Wedding in Galilee* (Michel Khleifi, 1987). He would later costar as a troubled youth beside **Gila Almagor** in *Under the Domim Tree* (Eli Cohen, 1995). Mer's work with Gitai would continue for more than 20 years, including major roles in *Berlin–Jerusalem* (1989), *Yom Yom* (1998), *Kippur* (2000), and *Kedma* (2002). In 2003, Mer codirected his first film, *Arna's Children*, a **vérité documentary** about his mother's educational theater program in the Jenin **refugee** camp located in the **Occupied Palestinian Territories**. Mer since helped restore the program, which ceased following the theater's destruction during the IDF invasion of Jenin in 2002, by raising funds for the rebuilding of what is now known as the Freedom Theatre and for opening an acting school in Sweden. He was assassinated in Jenin, five years after the reopening of the theater; the killer has never been determined.

MERBAH, MOHAMED LAMINE (1946–). Born in Tighennif, **Algeria**, Merbah studied at the Institut National du Cinéma d'Alger (1964–1967), did an internship in Poland (1968), and earned a degree in sociology at the University of Algiers (1970–1973). As of 1970, he worked as an editor at an Algerian publishing house, the Société Nationale d'Édition et de Diffusion, and as a director for **Radiodiffusion Télévision Algérienne** (RTA). Almost all of his films were produced for the RTA and treat social problems such as water availability and distribution, blindness, and housing issues. Merbah's two features, *The Plunderers* (1972) and *The Uprooted* (1976), analyze the effects of a **colonial** system that deprived peasants of their lands and pushed them to the cities in search of work. During the 1990s, Merbah was appointed to direct the Entreprise Nationale de Productions Audiovisuelles.

MERCEDES (1993). **Yousry Nasrallah** directed this postmelodramatic tragicomedy tracing the interracial, multigenerational, cross-class history of an **Egyptian** family, spanning the period from the 1956 Suez crisis to the post-Soviet period marked by the collapse of the Soviet Union and its influence on Left politics across the **Middle East**. Organized as a six-part chronicle, the film features Zaki Abdul Wahab as Noubi Dahab, the illegitimate white son of a tryst between Warda (**Yousra**), a young Egyptian beauty, and N’Komo, a black African diplomat. In an initial black-and-white flashback framed by Warda’s voice-over narration, we learn that, in order to avoid scandal, pregnant Warda had consented to marry an older white Egyptian man who was to die shortly after their wedding. She then moved temporarily to Paris, where she bore her brother-in-law, Youssef, a son, Gamal—named explicitly after **Gamal Abdel Nasser**, from whose regime Youssef was in voluntary **exile**.

As Warda’s voice-over gives way to that of an adult Noubi, and the film stock changes to color, we learn that Noubi had become a leftist militant during the 1960s and was committed to a mental institution after the death of Nasser. Now released, he must reintegrate into society. He attends the wedding of Youssef, now back from Paris, to Raifa (**Tahiyya Carioca**), a drug and child-sex trafficker with connections in **Iraq** and **Kurdistan**. During the festivities, he is approached by a government ex-spy, Mohamed Taher, to help him apprehend Raifa; he resists for some hours but assents when he learns about his half-brother from Youssef, now dying of a heart attack, and understands that Raifa will try to kill Gamal for the inheritance. Noubi’s quest reveals Gamal’s homosexuality and heroin addiction and leads to his own encounter with Afifa, a poor aspiring **belly dancer** who looks exactly like his mother (and is also played by Yousra), and with whom he falls in love. Like the film’s coincidental, arabesque structure, Noubi is only ever passively privy to plot discoveries, including the accidental death of Gamal’s lover, Ashraf, the murder of Raifa and her female cohort by a disillusioned follower, and violence between the Mubarak government and **Islamists**. In the end, it is Afifa who saves him and Gamal from collateral damage during a bombing in downtown Cairo and drives them to what appears to be a pastoral African location, possibly close to Warda’s new home with N’Komo. *See also* GENDER AND SEXUALITY.

MESHKINI (MAKHMALBAF), MARZIEH (1969–). Meshkini is the director of *The Day I Became a Woman* (2000), a film about three **women**, each of whom faces severe constraints on her personal freedom and mobility imposed not only by the men in her life but also by **Iran’s** patriarchal society that encourages them. *Stray Dogs* (2004) follows the lives of two children in war-torn **Afghanistan**. Meshkini studied at the **Makhmalbaf Film House**

from 1996 to 2001 and worked with **Mohsen Makhmalbaf** as an assistant director on several of his films. She is married to Makhmalbaf and has worked as cowriter on several of his more recent films.

METROPOLIS. Founded in 2006 as a cultural association, Metropolis aims at developing cinema culture in **Lebanon**. From 2009 to 2019, the association programmed the Metropolis Empire Sofil Theatre in Beirut. It currently works on collecting and preserving Lebanese film archives through the recently founded project Cinematheque Beirut.

MICROPHONE (2010). Directed by Ahmad Abdallah, this film concerns a group of Alexandrian musicians, artists, and filmmakers unable to find adequate support for their creative endeavors from **Egyptian** national institutions. Initially planned as a **documentary** about the graffiti artist Aya Tarek, who plays herself in the film, *Microphone* developed into a narrative feature but retained elements of a documentary style. The film features a number of “underground” musicians (the English word is used in conjunction with the Arabic word for “independent”), including the rock band Masar Igbari, the all-female thrash metal band Massive Scar Era / Mascara, and hip-hop artists Y-Crew Family and Soot Fil Zahma / A Sound in the Crowd. It comprises a series of vignettes punctuated by scenes of the city (a fishmonger, a cafe with a painting of former **Iraqi** president Saddam Hussein in the window, empty chairs on the beachfront, posters, stencils and graffiti sprayed onto bollards and buildings, and a time lapse of people spreading out mats in the street for Friday prayer) interspersed with interviews with musicians and artists recorded by two student filmmakers, Magdy and Salma (Yousra El Lozy), who are making a documentary for their graduation project. The pair discuss their work with their teacher, **Yousry Nasrallah**, who plays himself and lends the film an added dimension of reflexivity.

MIDDLE EAST. This is the term used most frequently in the West to refer to the transcontinental geographic region spanning south-central and south-west Asia to North Africa, and bordering important maritime trade routes in(to) the Persian–Arabian Gulf, Mediterranean Sea, Indian Ocean, and Atlantic Ocean. By this definition, the Middle East comprises the countries of **Turkey, Iran, Iraq, Kuwait, Saudi Arabia, Yemen, Bahrain, Oman, Qatar, the United Arab Emirates, Jordan, Syria, Lebanon, Israel, Egypt, Tunisia, Libya, Algeria, and Morocco**, the still-colonized **Palestine** and **Western Sahara**, and **Kurdistan**, divided between multiple nation-states. The countries named above designate historically borderless regions marked by bioethnic groupings, which acquired fixed names and borders during the course of centuries-long struggles against Western European incursion, epit-

omized in the 20th century by the 1916 Sykes–Picot Agreement by which France and England divided up the region into **colonies** and mandated protectorates following the fall of the Ottoman Empire after World War I. All of these colonies and protectorates remained under European control until after World War II, when ongoing anticolonial struggles eventually won independence for all of them except Palestine and Western Sahara.

The use of “Middle Eastern” to describe this divided region has come under criticism as **orientalist** for its categorical generalization and organization of societies and cultures on the basis of geography. Whereas the majority of Middle Eastern peoples profess **Islam** and speak one of multiple Arabic dialectics (except in Iran and Turkey), each country contains numerous ethnic and religious minorities, most of whom are indigenous or whose presence predates that of Islam or Arab culture. Kurds in Iran and Turkey, Imazighen (still sometimes called **Berbers**) in Morocco and Algeria, Bedu in Israel, Carthaginians in Tunisia, Saharawis in Morocco, and Druze in Syria, for instance, who are likewise “Middle Eastern,” are frequently ignored in representations of the region—including the cinematic—emanating from the West and, often, from Middle Eastern countries themselves, except in stereotyped depictions. In addition, the **exilic and diasporic** conditions of millions of Middle Easterners, including **refugees** and **beurs** living today in the age of neoliberal **transnationalism**, extends applicability of the term beyond **national** borders and geographical regions. This is evident in films as varied in origin, approach, and subject matter as *Harem Suaré* (**Ferzan Özpetek**, 1999), *Bedwin Hacker* (**Nadia El Fani**, 2002), *Marooned in Iraq* (**Bahman Qobadi**, 2002), *Visit Iraq* (**Kamal Aljafari**, 2003), *Waiting* (**Rashid Masharawi**, 2005), *Under the Bombs* (Philippe Aractingi, 2007), *The Edge of Heaven* (**Fatih Akın**), *The Secret of the Grain* (**Abdellatif Kechiche**, 2008), and *Amreeka* (Cherian Dabis, 2009).

Orientalizing tendencies extend to the geographical perspective presumed by the term “Middle Eastern” itself, which places Europe—and, later, North America—at the center of a hegemonic, globalizing gaze. Analysis of this universalizing tendency by **Edward Said** and others is reflected cinematically and critically by numerous Middle Eastern films, including *Saladin* (**Youssef Chahine**, 1963), *The “Nouba” of the Women of Mount Chenoua* (**Assia Djebar**, 1978), *Leila and the Wolves* (Heiny Srour, 1984), *Introduction to the End of an Argument* (Jayce Salloum/Elia Suleiman, 1990), *Once Upon a Time, Beirut* (Jocelyn Saab, 1995), *Salut Cousin!* (**Merzak Al-louache**, 1996), *The Mirror* (**Jafar Panahi**, 1998), *The Other* (Chahine, 1999), *A Woman Taxi Driver in Sidi Bel-Abbes* (**Belkacem Hadjadj**, 2000), and *Ford Transit* (**Hany Abu-Assad**, 2002).

MILANI, TAHMINEH (1960–). Born in Tabriz, Milani is the acclaimed director of such well-known woman-centered films as *Two Women* (1999), *The Hidden Half* (2001), *The Fifth Reaction* (2003), and *The Unwanted Woman* (2005). These films have been controversial in **Iran**, particularly *The Hidden Half*, which led to her imprisonment in 2001 for counterrevolutionary statements and alleged maligning and misrepresentation of the 1979 **Iranian Revolution**. The film tells the story of a young wife who reveals her past political association with a leftist group to her husband, a judge who is deciding the fate of a woman faced with execution for a similar crime. Milani's related comments to the media about friends and colleagues from universities who had been dismissed, disappeared, or executed for "supporting factions waging war against God" angered the conservative Revolutionary Council, which demanded her execution. Imprisoned, Milani was released a week later with President **Mohammad Khatami**'s personal guarantee to the Revolutionary Council of her good citizenship record.

Milani's outspoken political comments are in keeping with her courageous stance on other social and cultural issues, specifically those impacting Iranian **women**. In *The Fifth Reaction*, Milani holds up for careful scrutiny the psychosocial effects of separating a mother from her children in case of widowhood in certain sectors of Iranian society. **Niki Karimi** plays Fereshteh, a young woman who loses her husband in an accident and is then told by her powerful father-in-law that she is no longer welcome in their house and that the children do not belong to her. Patriarchy's collusion with economic and **gender** discrimination is powerfully analyzed in this film. Milani offers a way out for Iranian women caught in such helpless binds by surrounding Fereshteh with some gutsy women friends who help her kidnap her own children. More recently, however, Milani has turned toward somewhat less controversial or confrontational films. *Cease Fire* (2006) is a **comedy** about of an upper-middle-class couple attempting to rescue their marriage with the help of a therapist. A sequel, *Cease Fire 2*, using the same conceit, followed in 2014. In between, Milani directed *Pay Back* (2007), about a group of women who kidnap male drivers, and *Superstar* (2009), another comedy, concerning a self-centered movie star. *Untaken Paths* (2017), however, returns to the subject of domestic violence. Milani has consistently worked with her producer husband, Mohammad Nikbin. *See also* CENSORSHIP.

MILITARY INTERVENTION OF 1980 (TURKEY). Following the political turmoil of the 1970s, the **Turkish** army, with the purported support and involvement of the United States and under the leadership of General Kenan Evren, announced a coup on 12 September 1980. The National Security Council formed by the army's generals appointed a prime minister, ex-admiral Bülent Ulusu, and ruled the country until 1983, instituting a new constitution in 1982 (still in effect) and allowing Evren to remain president for seven

years. During the coup, hundreds of thousands of people were jailed, tortured, and raped; hundreds were killed or executed; and thousands more—mainly non-Muslims, leftists, and dissident political activists—had their Turkish citizenship revoked. After the 1983 elections, in which preintervention parties and political leaders were banned from participating, the military government gave way to limited political freedom. These events affected film production: numerous Turkish films came to focus on themes concerning **gender** and **women's** rights, while some leftist films were critical of the military intervention, for example, *Sound* (**Zeki Ökten**, 1986), *Keep Singing Your Songs* (Şerif Gören, 1986), and *Don't Let Them Shoot the Kite* (Tunç Başaran, 1989). These effects have continued to be a factor in several **post-Yeşilçam** films, including *The Fog* (Zülfü Livaneli, 1993), *After the Fall* (**Atif Yılmaz**, 2000), *Home Coming* (Ömer Uğur, 2006), and *The International* (Sırrı Süreyya Önder/Muharrem Gülmez, 2006).

MILKY WAY (1967). Adapted from a book by classic **Turkish** romance novelist Kerime Nadir, Orhan Aksoy's film concerns two cousins who fall in love. Its typical melodramatic plot portrays the woman deciding to marry another man who turns out to be a villain, whereupon she reunites with her cousin. An earlier version of the film, directed by Nevzat Pesen in 1957, introduced female **star** Belgin Doruk, while Aksoy's remake stars **Hülya Koçyiğit** and **Ediz Hun**.

MINE (1982). Typifying **Turkish** director **Atif Yılmaz's** acumen for telling small-town stories, *Mine* focuses on a train station director's wife who, unhappy with her marriage, enters into a relationship with a friend's brother. An early example of the late **Yeşilçam women's film genre**, *Mine*, in stark contrast to prior Yeşilçam melodramatic conventions, portrays its female protagonist pursuing her feelings, thus breaking prevailing norms and moral codes of the period. *Mine* is emblematic of the women's films that emerged in the aftermath of the **military intervention of 1980**, marking an imminent end both to overt leftist filmmaking in Turkey and to the late 1970s sex film genre, and also reflecting the rise of individualism that accompanied the introduction of neoliberal capitalism into the country.

MIR-KARIMI, SEYYED REZA (1967–). This openly critical **Iranian** filmmaker and writer began his career by directing a series of short films and a few television series. His cinematic breakthrough was *The Child and the Soldier* (2000), for which he received both domestic and international attention. It concerns the journey of a soldier and a young boy who is accused of stealing a necklace. The soldier must bring the boy to a reformatory center before returning to his hometown to prepare for his wedding.

Mir-Karimi's second film, *Under the Moonlight* (2001), focuses primarily on social and religious issues and in 2001 won Best Feature at the 40th Critics' Week of the Cannes International **Film Festival** and Best Director at the Tokyo International Film Festival. It concerns the dilemma of a young, economically challenged seminary student, Seyyed, who struggles inwardly with the social significance of his future role as an **Islamic** clergyman. International attention to Mir-Karimi grew significantly when his next three films—*So Close, So Far* (2005), *A Cube of Sugar* (2011), and *Today* (2014)—became Iran's official entries to the Academy Awards. *So Close, So Far* concerns a successful, well-known neurologist who searches for inner happiness that he ultimately finds as he connects with nature and rebuilds his relationship with his son. *A Cube of Sugar* centers around a traditionally symbolic, joyous family reunion in an old house and the concomitant preparation of a wedding party for the family's youngest daughter, while *Today* narrates the story of a taxi driver who encounters both a pregnant young woman and his morally principled choice to help her—a decision he knows will affect his life in unpredictable ways.

Mir-Karimi has served as a juror for several international film festivals, including the 39th Moscow International Film Festival. He has also served as chair of the Iranian Alliance of Motion Picture Guilds (Khaneh Cinema) and as director of the **Fajr International Film Festival**. His 2016 feature, *Daughter*, is a sharp criticism of **gender** inequality within contemporary Iranian society that examines starkly the relationship of urbanization to deteriorating living conditions in rural areas. *See also* WOMEN.

MISSING LEBANESE WARS (1996). **Walid Raad** introduced his Atlas Group project with a series of videos and photographic compilations on the collections of Dr. Fadl Fakhouri, an imaginary **Lebanese** historian, and Operator #17, who recorded surveillance footage on the Corniche. Responsible for documenting the meetings of spies and militiamen, Operator #17 was apparently released after recording the sunsets instead. Raad's narrative re-embodies the objectified history of the **Lebanese Civil War**, rendering it intimate and incidental. Dr. Fakhouri had donated his notebooks to the Atlas Group upon his death: one used in Raad's film details every car bombing that occurred during the Lebanese civil wars, appended with fastidious notes; another chronicles historians gambling at the racetrack—not on horses, but on the photo finish, a tactic that evokes Edward Muybridge's motion studies, inspired by a bet to prove that all of a horse's feet leave the ground during a gallop. Raad's camera's inability to record the actual finish speaks metaphorically to missing histories of the Lebanese civil wars.

MIZRAHI, TOGO (1905–1986). Born into a prosperous Jewish trading family in Alexandria, Mizrahi was an Italian national, well traveled in Europe. Becoming interested in cinema, he built his own studios, first in Alexandria, then in Cairo. He was a prolific director throughout the 1930s and into the 1940s, making more than 35 features before abandoning cinema in 1946 and moving to Italy in 1952. Mizrahi also directed films for the Greek market. Among his works are a series **starring** Ali al-Kassar, who, like **Naguib El-Rihani**, brought his comic impersonations from stage to screen in the early days of the **Egyptian** cinema. Mizrahi was also the director of the early films in the Layla series starring **Layla Murad** and **Yussuf Wahbi**, including *Layla, Daughter of the Countryside* (1941), *Layla, Daughter of Schools* (1941), and *Layla* (1942). His *Sallama* (1945) starred **Umm Kulthum** in her only feature film performance not directed by **Ahmed Badrakhan**.

MOGRABI, AVI (1956–). This Mizrahi filmmaker was trained in philosophy and art, then learned filmmaking through work on commercials and foreign films. Like the art films of **Amos Gitai**, Mograbi's **documentaries** are aesthetically challenging and engaged in analyzing critically the historical relationship between **Zionism** and **Palestinian** resistance. In *Avenge but One of My Two Eyes* (2005), for which Mograbi is most known, a Jewish **Israeli** played by Mograbi speaks his thoughts and feelings directly into the camera for the majority of the film's running time, his self-obsession interrupted occasionally by shots of him making less than satisfying telephone calls to a Palestinian friend living under military curfew in the West Bank. His 2008 *Z32* exposes potential Israeli war crimes against Palestinians through an interview with a former Israeli soldier who confesses to his girlfriend that he was part of a revenge killing operation targeting two Palestinian policemen. Mograbi's work has been recognized internationally and received critical attention in Palestine–Israel.

MOHAMMAD, OUSSAMA (1954–). This native of Lattakia, **Syria**, who studied film at the Russian State Institute of Cinematography (VGIK), is best known for his first feature, *Stars in Broad Daylight* (1988), which remains banned unofficially in Syria for its barely disguised critique of Baʿth Party rule. Set during the 1960s around Lattakia, a port city along the country's northwest Mediterranean coast near **Turkey**, *Stars* features **Abdullatif Abdul-Hamid** as Khalil, a telephone operator who monitors his neighbors' conversations and, made up strongly to resemble Syrian then president Hafez al-Assad, manipulates them into viewing him as the local leader. The film's plot revolves around a double wedding that goes awry in the context of family power struggles, especially over the inheritance of land, and is set at

the time of the 1967 **Defeat** during the war with **Israel**. Mohammad employs chiaroscuro lighting, eccentric character typage, and shifts in time and between rural and urban settings to make his allegorical point.

After coscripting *The Night* (1992) with its director, fellow VGIK graduate **Mohammad Malas**, Mohammad took 15 years to make his next feature, *Sacrifices* (2002), an experimental art film and homage to Russian director Andrei Tarkovsky and his monumental *The Sacrifice* (1986). Both films offer a highly metaphorical critique of the contradictions facing noncommercial filmmakers under authoritarian conditions. As in *Stars*, a dysfunctional family beset with inheritance concerns allegorizes those conditions at large. His 2014 *Silvered Water, Syria Self-Portrait* (codirected by Wiam Simav Bedirxan) carries this critique to an explicit register, as it condemns the sociopolitical contradictions that led to the massive civil crisis in the country, with vivid footage of atrocities committed by the Assad regime. In addition to filmmaking, Mohammad served as director of Syria's National Film Organization from 1979 through the 1980s. He now lives in **exile** in Paris.

MOHSENI, MAJID (1923–1990). Born in Damavand, **Iran**, Mohseni was a dominant figure in the Iranian **star system** during the 1950s and early 1960s. Beginning with *Golden Dreams* (Moezzeddin Fekri, 1952), Mohseni commonly played a peasant whose only special attribute is his humanity and capacity for self-sacrificial love. In addition to acting, he also directed several hit films, including *Dream and Fantasy* (1955), *Life Is Sweet* (1956), *Canary Farm* (1957), and *Swallows Always Return Home* (1963). These basically conservative films proposed the traditional values of the countryside as a panacea for the country's ills and are strongly supportive of the social status quo. His popular *The Honorable Scoundrel* (1958) is exemplary of Mohseni's portrayal of the **luti** and is arguably the first film of that **genre**: its title accurately describes Mohseni's depiction of romanticized masculine virtue. (**Farrokh Ghaffari's** *South of the City*, made the same year, drew a far less flattering picture of the dispossessed and was, by contrast, quickly banned.)

MOKNÈCHE, NADIR (1965–). Moknèche is a provocative filmmaker whose films deal frankly with **gender and sexuality** in **Algeria**. Born in Paris, Moknèche grew up in Algiers, studied law then drama in Paris, and, from 1993 to 1995, studied cinema at the New School for Social Research in New York City. His first feature, which received critical acclaim, was the lighthearted and occasionally humorous *The Harem of Madame Osmane* (1999), filmed in French and shot in **Morocco** rather than Algeria on account of violence in the latter. Set in 1993, during the Algerian civil war that pitted the government against militant **Islamists**, the film offers a sardonic portrait

of the Algerian petty bourgeoisie and its frustrated attempts to emulate Western culture and practices. The delusions of grandeur displayed by its titular protagonist (Carmen Maura) provide a metaphor for a country perceived to be imploding under the weight of stubborn class consciousness. Moknèche's second film, *Viva Algeria* (2004), was shot in Algeria, as was his subsequent *Délice Paloma* (2007), which concerns Madame Aldjeria (Biyouna, who **stars** in each of these first three Moknèche films), a woman who, upon release from prison, resumes her life of running brothels and giving advice in exchange for cash. *Goodbye Morocco* (2012) is a complexly plotted noir-like thriller set on a building site where ancient frescoes are revealed, while *Lola Pater* (2107), set in France, concerns a son's discovery of his Algerian father, who has transitioned into a woman. Moknèche's films are Francophone and often feature European actors, practices for which he has been accused of hypocrisy and disingenuousness within some Algerian circles.

MORGAN, MAGGIE (1975–). Born in Alexandria, **Egyptian** director Maggie Morgan studied English and comparative literature at The American University in Cairo, where she teaches film. Her first **documentary**, *The Picture* (2002), concerns stereotypes that are propagated in Egyptian media. Her documentary *Egypt through the Eyes of Mair* (2009) focuses on a village in Upper Egypt that suffered over 50 suicides in a single year. In 2013, Morgan released her first independently produced feature, which she also wrote, *Asham*, **starring New Realism** director **Mohamed Khan** and stage director and performer Mahmoud El Lozy as well as a new generation of actors, including Amina Khalil. Set in the time before the **Arab Uprisings**, the film's narrative connects five characters who undergo significant transformations: a bathroom attendant, a nurse, a young man who is offered a job in Malaysia, a woman undergoing fertility treatment, and a middle-aged man with cancer. As the film follows their evolving relationships with their significant others, each of the characters encounters a street vendor who dresses as a clown, Asham (literally hope/expectation), and hands out flyers. Morgan was the coordinator of the first edition of Cairo Film Connection, the coproduction platform of the Cairo International **Film Festival**, and its manager in three subsequent editions. She was also the founder of the Ismailia Coproduction Platform, a documentary film market that took place in 2013 and 2014 during the Ismailia International Film Festival for Documentaries and Shorts. She produces the flagship **women's** program *Needle and New Thread* for Egyptian television.

MOROCCO. A kingdom situated on the northwest coast of Africa, Morocco is bordered to the northwest by the Atlantic Ocean and the Mediterranean Sea and to the southeast by **Algeria**. North across the Straits of Gibraltar lies

Spain, which dominated the region prior to its **colonization** by France and which has retained control of two enclaves, Ceuta and Melilla, on the (otherwise) Moroccan coast. Morocco also administers and claims sovereignty over the disputed area of the **Western Sahara**—or “southern provinces”—a strip of desert along the Atlantic coast to the southwest, bordered to the south and east by Mauritania.

Morocco inherited a cinema infrastructure from France, which had produced numerous propaganda films in support of colonization prior to granting Morocco its independence in 1956. These films were produced through both the **Centre Cinématographique Marocain** (CCM), a state-run film agency established in 1944, and a studio complex in Souissi, Rabat, that opened in 1946. Following independence, the majority of films made in Morocco were **documentaries** and newsreels promoting **nationalist** ideology and popular education. Mobile cinemas, or cinema caravans, were set up by the CCM for the purpose of bringing such films to rural areas. Although the CCM delegated the actual distribution and **exhibition** of these and other films to private individuals and concerns, it levied taxes against the latter as an income-generating measure.

Postindependence Moroccan filmmakers frequently trained at the Institut des Hautes Études Cinématographiques in Paris and subsequently found employment at the CCM. The first three Moroccan features—*Conquer to Live* (Mohamed Ben Abdelouahed Tazi/Ahmed Mesnaoui, 1968), *When the Dates Ripen* (Abdelaziz Ramdani/Larbi Bennani, 1968), and *Spring Sunshine* (Latif Lahlou, 1969)—were produced by the CCM. The emergence of cinema clubs at this time was also significant for Moroccan filmmaking, as future critics, filmmakers, and professionals would later emerge from their ranks.

In this context, a dichotomy emerged in Moroccan filmmaking that would persist for decades: on the one hand were popular melodramas evocative of **Egyptian** industry films, as in the cinema of Abdallah Mesbahi, and on the other, intellectually challenging, often highly stylized auteur films that received critical acclaim but remained unpopular (or unscreened) within the country. The films of **Souheil Ben Barka**, beginning with his first feature, *1001 Hands* (1972), typifies the latter tendency, as do *Traces* (**Hamid Benani**, 1970), *El Chergui* (aka *The Violent Silence*) (**Moumen Smihi**, 1975), *About Some Meaningless Events* (**Mustapha Derkaoui**, 1974), *The Days, the Days* (**Ahmed Maanouni**, 1978), *A Hole in the Wall* (**Jilali Ferhati**, 1978), and *Al Kanfoudi* (**Nabyl Lahlou**, 1978). Of these, the films of Ben Barka, Benani, Derkaoui, and Smihi, all first features, received no government funding, a situation that was remedied in the 1980s with the institution of a support fund for filmmaking (Fonds de Soutien à la Production Cinématographique), which led to greatly increased production by both established and emerging filmmakers. Indeed, more than half the Moroccan films produced during this period were directed by newcomers, many of whom would

never again amass the necessary funding to make a second film. Among established figures, Nabyl Lahlou directed four features during the 1980s; **Mohamed Abderrahman Tazi**, previously a documentarian, made three, including *The Big Trip* (1981) and *Badis* (1988); and Derkaoui and Smihi each directed two. **Women** filmmakers also emerged in Morocco during this period: Farida Bourquia (*The Embers* [1982]) and **Farida Benlyazid** (*A Door to the Sky* [1988]).

In 1987, the Fonds de Soutien underwent a financial reorganization. The renamed Fonds d'Aide à la Production Cinématographique Nationale no longer supported an open grant structure but instead began to award funds only to those films whose scripts had been approved by a review committee comprising film professionals and government bureaucrats. Meanwhile, Ben Barka had been appointed director of the CCM in 1986, a role he held until 2003.

It was under these altered production conditions that a turn to more populist filmmaking occurred, characterized by a tendency toward **generic** structures and individualized focus. **Abdelkader Lagtaâ**'s first feature, *Love Affair in Casablanca* (1990), attracted considerable attention in this respect, its youthful audiences evidencing significant change in cinema demographics and related interests. Tazi's highly successful **comedy** *In Search of My Wife's Husband* (1993), the most expensive Moroccan film up to that point, followed by its sequel, *Lalla Hobby* (1997), also received massive box office revenues as well as popular praise, thus suggesting to producers that Moroccans who may previously have refrained from cinema-going would shift course if offered films that appealed to their desires and perceived interests.

This period also saw increased cinematic attention to women's issues, including *Tresses* (Ferhati, 2000), *Destiny of a Woman* (**Hakim Noury**, 1998), *Women . . . and Women* (**Saâd Chraïbi**, 1998), and *Women's Wiles* (Benlyazid, 1999). By 2000, films examining King Hassan II's politically oppressive **Years of Lead** gained prominence: *Ali*, *Rabia and the Others* (**Ahmed Boulane**, 2000), *Jawhara* (Chraïbi, 2003), *Memory in Detention* (Ferhati, 2004), and *The Black Room* (**Hassan Benjelloun**, 2004), among others. Related themes of the period include clandestine immigration (*Tarfaya* [**Daoud Aulad-Syed**, 2005]) and rural exodus (*In Casablanca, Angels Don't Fly* [**Mohamed Asli**, 2004], *The Sleeping Child* [Yasmine Kassari, 2004]). The late 1990s and early 2000s also saw the emergence of several young filmmakers from the Moroccan **exile** and **beur** communities, some of whom had studied at **film schools**. Of these, **Nabil Ayouch** is probably the most significant, with his *Mektoub* (1997) and *Ali Zaoua: Prince of the Streets* (2000) achieving both domestic success and film festival recognition. Indeed, increasing numbers of Moroccan films are beginning to appear at

international film festivals. Ayouch has reinvested his consequent financial means through initiatives to help fund works by emerging directors, as he himself takes on the additional role of producer.

Dwindling audiences and cinemas closing down at the end of the 1990s led to a search for new sources of income. The creation of a 5 percent tax on the advertising revenues of two public television channels and later, as producers came to understand how viable popular films can be, an additional system of advances on receipts from distribution and sales, instituted in 2004, helped stimulate production. **Nour-Eddine Sail** was appointed as the head of the CCM in 2003 and showed a relentless commitment to convincing official power of the necessity for substantial investment in film production. Distribution—partly under the influence of a new company founded by filmmaker Saâd Chraïbi—also improved, and in 2003–2004 more than 40 films were produced, several of which were box-office hits, including the comedy *She Is Diabetic, Hypertensive and Refuses to Die* (Noury, 2000); *Casablanca by Night* (Derkaoui, 2003), a social chronicle; and *The Bandits* (**Saïd Naciri**, 2003), also a comedy. Since then, film production that relies almost exclusively on state funding has risen to about 20 feature films per year, and the films made, ranging from popular comedies, thrillers, and melodramas to auteur films, are considerably more diverse than in neighboring Algeria or **Tunisia**, with a clear distinction remaining between genre films aimed at local audiences and auteur films that may bespeak international circulation. In 2006, the controversial French coproduction *Marock* (**Leïla Marrakchi**) surpassed Moroccan attendance records by selling 130,000 tickets in only two months. Indeed, in an extraordinary reversal of the usual circumstances in the developing—and indeed, much of the developed—world, some contemporary Moroccan films have attracted 400,000–500,000 spectators during this period, while no Hollywood film has brought in more than 100,000.

As in other parts of the **Maghreb**, many cinemas in Morocco have closed due to lost revenues caused by competition with the (pirated) video and DVD market and with proliferating satellite dish sales. In response, and in an effort to sustain a Moroccan national cinema, cine-clubs have expanded throughout the kingdom, and a substantial number of national festivals are currently in operation. In addition, opportunities for training in filmmaking have been developed in schools that have opened in Ouzazarte and Rabat. There is a dedicated film school in Marrakech, site of the country's international film festival and, in 2005, a master class, Marrakech/Tribeca, was partly conducted by **Abbas Kiarostami** and Martin Scorsese. Moroccan national television has also tried to help improve conditions for Moroccan cinema by coproducing films and broadcasting several Moroccan features. However, French financial and educational support is still in demand, including funding made available by the **Fonds Sud Cinéma**.

No matter how successful in national cinemas, a Moroccan film cannot break even through commercial distribution. Still, 300,000 domestic admissions for a comedy such as *Road to Kabul* (Brahim Chkiri, 2011), about a group of young Moroccans with no prospects who want to reach Europe illegally but end up in **Afghanistan**, or *Lahnech* (Driss Mrini, 2017), about a man impersonating a cop who is being watched by the police, signal today a huge success that is often driven by the presence of very popular **stars**, including Aziz Dadas, Majdouline Idrissi, Said Naciri, and Rachid El Ouali. Moroccan films currently represent about 25 to 30 percent of admissions in Morocco, a significant figure considering that film exhibition is limited to about 60 total screens nationally, far from the 240 cinemas that drew large audiences for mostly international films when film exhibition was at its peak in 1982.

The critical success of Moroccan cinema continues to rely on a few auteurs who have mustered much international media attention through festivals. Despite such recognition, **Faouzi Bensaidi's** formal experiments in *Death for Sale* (2011) and *Volubilis* (2017), **Hicham Lasri's** provocative narratives and formal choices in *They Are the Dogs* (2013) and *Headbang Lullaby* (2017), and **Narjiss Nejjar's** portrayals of tragic heroines and reliance on powerful visual and aural motifs in *The Rif Lover* (2011) and *Apatride* (2018) paradoxically have either not been released or had little success at the box office in Europe. Controversies over films that deal with taboo issues can create much bigger stirs and reach wider audiences in cinemas, or via the circulation in Morocco or across the Mediterranean of pirated digital copies. Examples are *Marock*, a teenage romance between a Jewish man and a Muslim woman; *Samira's Garden* (Latif Lahlou, 2007), also successful in Morocco, which focuses on arranged marriages and impotence; *Salvation Army* (2013), loosely adapted by Abdellah Taïa from his own largely autobiographical account of his childhood as a gay boy in a working-class neighborhood, which screened at the National Film Festival in Tangier in 2014; and *Much Loved* (Ayouch, 2015), a moving story about the plight of prostitutes in clubs for wealthy clients, which was funded by the CCM but then forbidden in Morocco after a controversy caused by graphic rushes of the film found on the internet prior to its screening at Cannes. Films directed by Moroccan women filmmakers, also mostly auteur films, remain relatively few in number—under 10 percent of national film production—even as they garner much critical acclaim and many awards at national and international film festivals. *The Sleeping Child* remains one of most honored films in both Moroccan and Belgian film history. *On the Edge* (**Leila Kilani**, 2011), *In the Narrow Frame of Midnight* (Tala Hadid, 2014), and the documentary *We Could Be Heroes* (Hind Bensari, 2018), which follows two disabled athletes

from a lower-class background preparing for the Paralympic Games and was shot by an all-female crew, have all won the Grand Prix at the National Film Festival in Tangier and have screened at international film festivals.

Further changes in Moroccan cinema are perhaps to be expected. Sarim Fassi-Fihri, a well-known film producer, was appointed to head the CCM in 2014, while the **Islamist** Justice and Development Party, the conservative ruling party since 2011, has been wary of the effects of cinema on the population, often appearing critical of films that might be considered critical of Islam or disparaging of Moroccan identity.

MOSTAFA, ALI F. (1981–). Born in London to a British mother and an Emirati father, Ali F. Mostafa is one of the most visible Emirati filmmakers, with three feature films to his credit: *City of Life* (2009), *From A to B* (2014), and *The Worthy* (2016). He studied film at the London School of the Arts and later worked in the advertising industry in Dubai to learn technical skills. His graduation film, *Under the Sun* (2005), is considered the first narrative film shot on celluloid (super 16) in the **United Arab Emirates**. In addition to making films, he is also a spokesperson and commercial director for several **transnational** brands, including Alfred Dunhill and Land Rover.

MOTHER OF THE BRIDE (1963). Atef Salem's classic **comedy**, an insight into **Egyptian** courtship and marriage practices of the period, **stars** Emad Hamdi and **Tahiyya Carioca** as, respectively, Hussein and Zeinab, who are married with seven children. The humor derives mainly from the frantic nature of life in the family's crowded, middle-class apartment, established in an opening sequence in which each parent is unwilling to get up to face the morning. As the baby cries, another child plays the violin, another turns on the radio full blast, and another asks for money, while comic moments and expressions are underlined by appropriate music. Hussein frequently complains that he has only enough funds to feed his family but is faced with the prospect of finding substantially more when eldest daughter Ahlem becomes engaged and the groom's family makes extravagant demands.

Deciding to cash in his pension, Hussein is unable to secure the funds in time, so must "borrow" money from the safe at his office—a guilty act he confides to a trusted coworker. The film's climax is the wedding celebration, which, despite Hussein's efforts to conserve, is a huge event. Bird's-eye view and extreme high-angle shots are used extensively to depict the flood of guests in the street (watched in shock by Hussein from his balcony) filing up the building's central staircase and carousing in the jammed apartment. Upon discovering that a policeman is looking for him, Hussein admits his "crime" to Zeinab, who asks him, "Did you forget your children?" The irony is

resolved, however, when Hussein learns he has not been betrayed—the policeman is only concerned that a megaphone is in use without a permit: Hussein’s coworker has generously “paid back” the “loan” in advance. Returning, elated, to the party, Hussein collapses when asked to give his permission for the marriage of his second daughter but accepts when the prospective groom offers to help with the finances. The film concludes with a shot of the happy family returning home, with Zeinab, who frequently has cursed children and childbearing, evidently pregnant again—a comic but disturbing final touch.

MOUSSAOUI, KARIM (1976–). An **Algerian** filmmaker, born in Jijel in 1976, Moussaoui’s films explore the idea that time stands still in contemporary Algeria. Focusing on subtle tensions raised by the inability to come to terms with a painful past and the subsequent lack of future possibilities, Moussaoui’s films evoke the deep distress that characterizes interactions between characters who often seem unable to decide what is best for themselves. In his award-winning 40-minute film *The Days Before* (2013), Djaber and Yamina, two high-school students attracted to each other, meet briefly just before a violent upheaval in the stagnant neighborhood of a small town in which both parents and police closely monitor the activities of youth. The film’s narrative is constructed around different points of view from within the main square of the town, serving to capture the tension and dead-end lives of young Algerians who have no real prospects. *Until the Birds Return* (aka *The Nature of Time*) (2017), Moussaoui’s first narrative feature, a collective road movie, projects the limits of personal agency as a means of transforming persistently conservative attitudes in the wake of the failed **Arab Uprisings**. The film follows the paths of three protagonists from three different generations whose lives seem suspended because dependent on conditions over which they appear to have no control: a young, middle-class woman, Aisha, who while en route to her wedding finds herself attracted instead to the driver, Djalil, taking her to her future husband, a rural cousin; a neurologist, Dahman, whose criminal wartime past resurfaces when, on his wedding night, a **woman** he claims not to remember accuses him of having participated in her gang rape by soldiers and possibly having fathered her son; and an elderly real-estate developer, Mourad, who witnesses an assault but does not try to intervene.

MROUÉ, RABIH (1967–). After studying theater at **Lebanese** University, Mroué began directing and performing in theatrical dramas in the early 1990s as part of an emergent postwar cultural scene in Beirut. Since the late 1990s, his stage work has become more oriented around performance art in an effort to maintain audience appeal, but the explicit sociopolitical critique of his

work has faced increasing pressure from the **censors**. These performances have also incorporated video and other multimedia devices in ways that accentuate the estrangement of postwar society. For instance, *Three Posters* (2000), with prominent Lebanese novelist Elias Khoury, employs the video-cassette recording of a **Lebanese Civil War** combatant as he rehearses his suicide testimonial over three takes. He has also employed these critical techniques in an experimental short video, *Face A / Face B* (2001), which utilizes an audio recording Mroué made as a child in order to examine the rupture between lived experience and mediated representations. In addition to directing **animations** and **documentaries** for **Future TV**, Mroué has been a prominent actor in the films of **Ghassan Salhab** and **Joana Hadjithomas and Khalil Joreige**. He appeared in the latter's film *I Want to See* (2008) alongside Catherine Deneuve as she visits war-torn Lebanon after the Hezbollah–**Israeli** war in 2006.

MURAD, LAYLA (1918–1995). One of the most recognizable voices and faces of the golden era of **Egyptian** cinema, Murad, born in Cairo, performed mostly in light romantic **comedy musicals**, frequently taking the role of an amiable young woman whose somewhat naïve outlook on life is altered by plot events. Having been raised in a musical family (her father, Zaki Murad, was a famous musician and singer of the 1920s, and her brother, Munir, was an established composer in the 1940s), she trained under composer Daoud Hosni before she was discovered by **Mohamed Abdel Wahab** and invited to **star** with him in *Long Live Love* (**Mohammad Karim**, 1938). Early in her career, producers used the name “Layla” for her characters and included it in a string of film titles in order to attract audiences: *Layla, Daughter of the Desert* (Bahiga Hafez, 1937); *Layla, Daughter of the Countryside* (**Togo Mizrahi**, 1941); simply *Layla* (Mizrahi, 1942); *Layla the Bedouin* (Hafez, 1944); *Layla, Daughter of the Poor* (**Anwar Wagdi**, 1945); and *Layla, Daughter of the Rich* (Wagdi, 1946). In several films, she acted alongside **Naguib El-Rihani** and Wagdi (to whom she was married from 1945 until 1953), notably *Flirtation of Girls* (Wagdi, 1949). Much was made of Murad's Jewish roots, and despite her conversion to **Islam** in 1946, her career was plagued with rumors that she had visited **Israel** and donated money to the **Zionist** state. She withdrew from public exposure in 1955, apparently in order to “preserve” her image. Her films and song clips remain a mainstay of television and satellite broadcasts in Egypt.

MUSALLAM, IZIDORE K. (1957–). Musallam has the distinction of being the director of what has been billed as **Saudi Arabia's** first feature film, *How's It Going?* (2006)—his fifth directorial feature. A resident of Canada who emigrated from **Palestine–Israel**, Musallam's films traverse national

boundaries and explore changing identities. The independent film director, writer, and producer was born in Haifa and educated in film production at York University in Toronto. He worked as a production assistant on several films directed by David Cronenberg. His directorial debut, *Foreign Nights* (1989), addresses cultural and generational clashes within the Arab **diaspora** through the story of a Canadian teenage dancer and her traditional Palestinian parents. *Heaven Before I Die* (1997) is a **comedy** about a young man from Palestine who moves to Toronto, receives advice from the ghost of **Lebanese** poet Khalil Gibran (**Omar Sharif**), and finds a job as a Charlie Chaplin imitator. Musallam's 2008 short *My Simple Story*, an allegorical fable scored by Palestinian musician/composer Simon Shaheen, was produced for **Al Jazeera** Children's Channel and won three gold awards at the 14th Cairo Arab Media Festival.

MUSICALS. This industry **genre** has borne consistent popularity throughout the **Middle East**, but due to its costliness has not been produced widely beyond **Egypt**, **Turkey**, and **Iran**, with occasional exceptions in **Lebanon** (*The First Melody* [Mohamed Selmane, 1957]; *Bosta* [Philippe Aractingi, 2005]), **Israel** (*Kazablan* [Menachem Golan, 1973]), nonindustrial output from **beur cinema** (*100% Arabica* [Mahmoud Zemmouri, 1997]), and **Tunisia** (*Satin Rouge* [Raja Amari, 2002]). Musicals have been prime vehicles for the promotion and advancement of box-office revenues and of **stars** and usually, but not always, are melodramatic **comedies**, tending even more conspicuously to supply escapist fare and, sometimes, to reinforce **orientalism**. This is true especially of **belly dancing** films, the art of which is criticized for its role as a Western tourist attraction in *Waiting* (Rashid Masharawi, 2005) and revised from a feminist perspective in *Satin Rouge*, yet has been the font of significant movie careers (**Samia Gamal**, **Tahiyya Carioca**, **Soud Hosni**, and **Hind Rustom**). Middle Eastern musicals, especially the large number of Egyptian studio films, have sometimes been criticized for mimicking Hollywood models, yet the genre also invites integration of local and national musical forms and performers as well as costume and dance in ways that may appear opaque to foreign audiences. Musicals have also served to showcase visually the singing voices of established and often immensely popular and influential theatrical and recording artists, including **Umm Kulthum**, **Mohamed Abdel Wahhab**, **Layla Murad**, and **Abdel Halim Hafez** in Egypt; **Fairuz** and the **Rahbani Brothers** in Lebanon; and Farid al-Atrache in both Egypt and Lebanon, as well as Cheb Mami and **Khaled** in **Algeria** and the **Maghrebi diaspora** (*100% Arabica*); Haim Topol in Israel (*Sallah Shabbati* [Ephraim Kishon, 1964]); and Zeki Müren, Orhan Gencebay, and İbrahim Tatlıses in Turkey.

Middle Eastern musicals differ generally from their Hollywood counterparts in having adopted and been influenced at an earlier point by Indian film industry, Hindi-language (Bollywood) musicals, such as those featuring Raj Kapoor and Nargis—both household names in the region during the 1950s. Their poetics have been considered redolent of traditional **shadow plays** and of Arab–Islamic poetry and song, for their narratives were never “integrated” structurally in the Hollywood sense. For similar reasons, Turkish **Yeşilçam**-era musicals, such as *Give Some Consolation* (Lütfi Ö. Akad, 1971) and *The Hoi Polloi* (Ümit Efekan, 1985), have been termed “singer melodramas”: they feature vocalists in lead roles who perform musical numbers in nonintegrated sequences, giving audiences access to recording stars in ways comparable to early music videos. As in the West, however, and with the exception of Turkey, the Middle Eastern musical genre lost popularity by the early 1970s, although it underwent a later resurgence, especially in Egypt, both in the form of revisionist vehicles directed by **Youssef Chahine**, among others, in films such as the Ahmed El Sobky production *Abdo Mota* (Ismail Farouk, 2012) and in the incorporation of music video aesthetics into youth-oriented, so-called shopping mall films. Today, the musical often showcases a syncretism expressive of the contemporary Middle Eastern **diaspora**.

Despite an earlier argument by critic Walter Armbrust regarding the significance of the musical for understanding and evaluating Egyptian cinema, only relatively recently has scholarly attention begun to turn to the genre outside Hollywood. Additionally, music, of course, is integral to numerous films that are not part of the musical genre: in the Tunisian film *Silences of the Palace* (Moufida Tlatli, 1994), for example, intertextual references to Umm Kulthum and the protagonists’ singing of a **nationalist** anthem are key to the film’s mood, meaning, and narrative. In *The Idol* (Hany Abu-Assad, 2015), success in the Arab iteration of the world-famous **transnational** television franchise is used to reflect personal and national restrictions and aspirations. And in the Egyptian feature, *Microphone* (Ahmed Abdallah, 2010), music serves as the aesthetic bridge between **documentary** and fictional elements of the story. Music plays a structural role in many less narrative-driven works and important documentaries, including *Trances* (Ahmed El Maanouni, 1981), about the **Moroccan** band Nass el Ghiwane; *Rango* (Arab Loutfi, 1998), celebrating **Sudanese** dance music; and the experimental films of **Assia Djebar**.

MUSTAFA, NIAZI (1911–1986). One of the **Egypt’s** most prolific film-makers, Mustafa was well versed in film language and not confined to any particular **genre**. He studied film in the Cinema Institute in Munich before returning to Egypt to work as assistant director to **Yussuf Wahbi** in 1935. As chief editor of **Studio Misr**, he worked on two films directed by Fritz Kramp, *Wedad* (1936), **Umm Kulthum’s** cinematic debut, and *Lashine, the*

People's Hope (1939). His directorial debut, *Everything Is Fine* (1937), starred **Naguib El-Rihani** in a typical prince-and-pauper tale. In *The Invisibility Cap* (1944), starring popular singer Mohamed El Khalawi and **Ta-hiyya Carioca**, a young mechanic discovers the titular cap, using it to help his neighbors and make himself rich. However, he realizes that wealth is more trouble than it is worth before waking up to discover he has been dreaming all along. The film was a success, apparently due to its depiction of ordinary people, light and appealing subject matter, and use of special effects—and it brought Mustafa fame. He directed a number of **comedy-musical** entertainment vehicles, including *Love and Youth* (1948), starring **Layla Murad**, and *Where Did You Get This From?* (1952), with Mohamed Fawzy. His *Land of Heroes* (1953), however, portrays a man who goes to Gaza to fight against **Zionism** in the 1948 **Palestine** War and is blinded by faulty weaponry, while his fascination with landscapes led him to make a number of films set in the desert and featuring his wife, Kouka (previously his assistant editor), as a Bedouin. Mustafa also directed several more commercial films featuring major **stars**, including **Souad Hosni** and **Rushdi Abaza** (*Too Young for Love* [1966]), **Fouad El-Mohandis** (*The Most Dangerous Man in the World* [1967]) and *Lady Killer* [1970]), and **Adel Imam** (*Search for a Scandal* [1973]).

MUSTANG (2015). Containing a loose autobiographical backdrop, **Turkish** French director Deniz Gamze Ergüven's first narrative feature tells the story of five orphaned teenage girls in a small Black Sea town. Like *The Turkish Bath* (**Ferzan Özpetek**, 1997), *Mustang* was criticized heavily in Turkey for **orientalism** and was not a local **film festival** favorite (perhaps because it was categorized as a "French" film and became France's official submission to the Academy Awards). The film bears on multiple universal themes within a coming-of-age story featuring five sisters acting together as they grow and challenge their conservative small-town environment. It received multiple awards and nominations at festivals such as Cannes, the César Awards, and the European Film Awards.

MY FATHER AND MY SON (2005). One of the most popular melodramas of the **new Turkish cinema**, this period film directed by Çağan Irmak concerns a child whose life changes significantly following the **military intervention of 1980**. After the child's mother dies in Istanbul, his father takes him to his own parents' home in a small town near Izmir. Although the film's sentimental aspects are unusual, even surprising for the new cinema of **Turkey**, its autobiographical themes and primary focus on male characters align it with the works of new cinema of Turkey auteurs **Zeki Demirkubuz** and **Nuri Bilge Ceylan**.

N

NACIRI, SAÏD (1960–). Known in **Morocco** and Europe for his **comedic** one-man shows that include political satire and social critique, Saïd Naciri **starred** most famously in *The Bandits* (2003), a film about a thief who sets out to impersonate a long-lost brother in order to abscond with his fortune. *The Bandits* is the first Moroccan film dubbed in **Berber** dialect. Naciri, who also produced and starred in **Hassan Benjelloun**'s crowd-pleasing *The Pal* (2002), received an MBA in the United States and studied business in Belgium. Moroccan audiences seem to appreciate Naciri's films for their raucous mix of physical and verbal gags that caustically scrutinize social and political problems, as attested by their high attendance figures throughout the country. He has typically portrayed working-class characters and created humor from scripts that engage with issues such as illegal immigration, drugs, and endemic poverty. His films in the 2010s include *Al Khattaf* (2010); *A Moroccan in Paris* (2011), about an illegal immigrant wreaking havoc on the life of his brother, an architect, in Paris; *Sara* (2015), a film about a young girl who lives with her guardian, earning a living from small-time scams on the street until they meet a rich businesswoman; and *Les Transporteurs* (2015), which follows a poor young man who teams up with his neighbor to smuggle drugs across Morocco in order to free his mother, who has been kidnapped by drug dealers.

NADERI, AMIR (1947?–). Naderi was orphaned at the age of eight and raised by his aunt in the **Iranian** port city of Abadan, a place he has described as culturally wedding East to West. Largely self-educated, Naderi grew up trying to watch as many movies as possible. He left home at age 12 for Tehran, where he eventually found work as a stills photographer on a film set. His first features, *Goodbye Friend* (1972) and *Deadlock* (1973), thrillers set in poor suburbs of Tehran, were distinct from other **genre** films of the period for their social **realist** examination of the disorienting, often violent effects of rapid urbanization. Naderi followed these pessimistic "street films" with the relatively big-budget *Tight Spot* (1975), an adaptation of a well-known novel by Sadeq Chuback, featuring **Behrooz Vossoughi**. He would

subsequently abandon such extravagant filmmaking, however: *Harmonica* (1974) and *Waiting* (1975) focus simply on children and contain minimal plots, *Requiem* (1975) was shot once again in the streets of Tehran, and *The Search* (1980) and *The Search Two* (1981) both document the human displacement wrought by the violence of the 1979 **Iranian Revolution** and the **Iran–Iraq War**. This minimalistic approach helped garner wide critical acclaim for Naderi’s next feature, *The Runner* (1985), one of the first Iranian postrevolutionary films to experience success at international **film festivals**.

Echoing *The Runner*, Naderi’s ensuing *Water, Wind, Dust* (1989) was dominated by visuals and nearly devoid of dialogue. Upon its completion, Naderi emigrated to the United States, where in 1978 he had made a film about an Iranian émigré, *Made in Iran*. He has since established himself as a distinctively New York filmmaker, as suggested by the titles of his first two postexilic films, *Manhattan by Numbers* (1993) and *ABC Manhattan* (1997). As in his Iranian works, Naderi’s New York films contain characteristically minimal dialogue that directs attention across a complex soundscape. Notable in this regard is *Sound Barrier* (2005), the story of a deaf boy who attempts to experience his mother’s voice. By the same token, these films’ focus on identity and place have led some critics to consider them typical of **exilic** or “accented” cinema. Naderi, however, does not consider himself an Iranian filmmaker in exile, simply an independent filmmaker.

NAKBA. Arabic for “catastrophe,” *Nakba* denotes the collective **Palestinian** experience leading up to and including the establishment of **Israel** in 1948. For Palestinians, the Nakba is an important nexus of the Palestinian–Israeli conflict, marking the moment of their dispossession, the loss of their land, the killing of over 13,000 of them, and the cause for approximately 750,000 of them becoming **refugees**. Interpretation of these events has been contentious; however, the collective memory of the Nakba shapes Palestinian identity and culture. Even in films that do not explicitly concern the event, the Nakba supplies background for contemporary Palestinian life. **Documentaries** describing the 1948 events include *1948 (Mohammed Bakri, 1998)*; *Quiet Days in Palestine* (Fouad Elkoury, 1998); *Jerusalem 1948: Yaom Ilak, Yaom Aleik* (Elkoury, 1998), which contains interviews with Palestinians in refugee camps, the **Occupied Palestinian Territories**, Israel, and in the **diaspora** who remember pre-1948 Jerusalem; *Over Their Dead Bodies: Tantoura . . . the Forgotten Massacre* (Arab Loutfi, 2008); and *1948: Creation and Catastrophe* (Ahlam Muhtaseb/Andy Trimlett, 2017). *My Very Private Map* (Sobhi al-Zobaidi, 1998) and *Palestine, a People’s Record* (1994) contain rare archival footage. *Going Home* (Omar al-Qattan, 1995), about a British officer’s recollection of the British Mandate’s last days, deals with the events leading up to the Nakba. Some documentaries focus on particular families’ lives post-1948, such as *A Man of Haifa* (Darwish Abu Al-Rish,

2000), a set of personal narratives of elders who remained in Haifa; *Naim & Wadee'a* (Najwa Najjar, 1999), about a Palestinian couple in Jaffa; and *Tear of Peace* (George Musleh, 2003), which follows a family's recurrent moves since 1948. *The Dupes* (Tawfik Saleh, 1973), an exploration of Palestinian dispossession; *Together We Were Raised* (Enas Muthaffar, 1999), a story of siblings separated since 1948; and *Chronicle of a Disappearance* (Elia Su-leiman, 1996), a meditation on the instability of Palestinian identity, are three features explicitly focused on the Nakba's aftermath.

The **Egyptian** experience of these events, usually referred to in that country as the Palestine War, is dramatized in *The Girl from Palestine* (Mahmoud Zulficar, Egypt, 1948); *Land of Peace* (Kamal El-Sheikh, 1957), featuring **Omar Sharif** and **Faten Hamama**; and *The Dark Girl of Sinai* (Niazi Mustafa, 1959), all heroic melodramas. **Syrian** films for which the Nakba provides significant background include *The Night* (Mohammad Malas, 1992) and *El-Terhal: Roaming About* (Rimon Butros, 1977).

NASSIRIAN, ALI (1935–). Nassirian started his career as a stage actor, later moving into film and television performance. Like fellow theatrical actor **Ezzatollah Entezami**, Nassirian's cinematic breakthrough was *The Cow* (Dariush Mehrjui, 1969), a film that launched the **Iranian New Wave**. Nassirian plays the foil to Entezami's crazed, cow-obsessed peasant, a respected and competent figure to whom the townspeople turn for advice. Nassirian has appeared in several films directed by Mehrjui and established himself as a performer of great range, effective in many **genres** and styles. Nassirian himself wrote the script for Mehrjui's *Mr. Naïve* (1971), a dark **comedy** with a tragic ending about the journey of a simple-minded individual from a rural town to complex, disorienting Tehran. Nassirian was one of the few stars of the Pahlavi-era film industry allowed to recommence work after the **Iranian Revolution** of 1979. His tour-de-force performance as the ubiquitous Captain Nemat in *Iron Island* (Mohammad Rasoulof, 2005) confirms that Nassirian remains a formidable cinematic presence.

NASRALLAH, YOUSRY (1952–). Born to a Coptic family in Cairo, Nasrallah was educated in economics and political science before pursuing work as a film critic in Beirut for the **Lebanese** newspaper *As-Safir* during the late 1970s. In 1980, he was assistant director to New German Cinema director Volker Schlöndorff and to **Syrian** director **Omar Amiralay**, then for **Youssef Chahine** on several of his films. While working for Chahine, Nasrallah directed a series of **documentaries**. *On Boys, Girls and the Veil* (1995), for example, focuses on an **Egyptian** family and its views on **women, gender, and sexuality**, and exposes as falsehood the common stereotype that wearing a Muslim head scarf (*hijab*) indicates religious intolerance and political ex-

tremism. After Nasrallah coscripted *Alexandria, Again and Forever* (Chahine, 1990), Chahine's Misr International Films produced his feature debut, *Summer Thefts* (1988), a semiautobiographical work that helped jump-start the revival of Egyptian cinema in the post-**Anwar Sadat**, post-Cold War period. His subsequent features continue to push the social envelope, including *Mercedes* (1993), which explores class difference and homosexuality, and *Gate of the Sun* (2003), a multigenerational epic based on the novel by Elias Khoury and featuring **star Hiam Abbass**, spanning 50 years in the life of a **Palestinian** family, from the British Mandate through the *Nakba* through **exile** in Lebanon. Nasrallah's *The Aquarium* (2008) features **Tunisian** actress **Hend Sabri** in a postmelodrama of social alienation in contemporary Cairo. In 2010, he appeared in *Microphone* (Ahmad Abdallah) as a filmmaking instructor who advises his students on an unconventional documentary project, and in 2011 he directed a segment of *18 Days*, an omnibus film about the **Arab Uprisings**.

NASSER, GAMAL ABDEL (1918–1970). Army officer Nasser participated in the Free Officers coup that ended the monarchy of British-supported King Farouk of **Egypt** in 1952. Nasser became the prime minister of the new republic in 1954 and its president in 1956, in which role he also became a leading figure in the worldwide Non-Aligned Movement and the **pan-Arabist** movement. Propagating a version of Arab socialism that positioned **Islam** as the official religion, Nasser reached out to the Soviet Union, which provided support for construction of the Aswan Dam on the Nile; he cemented his popularity by standing up to the British and French in the Suez crisis, as he exerted **nationalist** claims to control the canal. In 1958, Nasser engineered a pan-Arab alliance in which **Syria** joined with Egypt to form the United Arab Republic (UAR); however, this pan-Arab formation survived only three years. Meanwhile, domestic reforms resulted in improved methods of agriculture and industry, some redistribution of wealth, and greater opportunities for most of the population.

Nasser's prestige was severely dented by the **Defeat** of 1967, in which poorly prepared Arab troops were readily overtaken by superior **Israeli** forces and strategy in the Six-Day War. In its aftermath, Nasser offered to resign but was persuaded to stay by popular sentiment. By this point, however, the corruption of public offices at all levels was becoming increasingly remarked, and after Nasser's death in 1970, his policies were swiftly reversed by **Anwar Sadat**, whose policy of *Infitah*—the “Open Door”—signaled a realigning of the country with the United States and an opening to **transnational**, neoliberal capitalism.

The Egyptian film industry was reorganized under Nasser, who recognized the importance of the arts to the full development of human potential. New **censorship** laws were issued in 1955, and although they allowed much that

had previously been banned, they also maintained certain restrictions so that some films were still both temporarily and permanently disallowed under Nasser. To the surprise of many, the industry was largely nationalized in 1962, with **Salah Abu Seif** assuming a leadership role. Although a private industry persisted alongside the state-run one, the majority of the period's most significant films emerged from the public side, which fostered a somewhat less commercial, more socially conscious cinema. However, pressure remained to produce the more accessible **genre** films foundational to the Egyptian studio system. In some instances, these goals merged in what has been dubbed, somewhat paradoxically, “revolutionary melodrama” by film scholar Joel Gordon.

Several films celebrate Nasser as a great leader of the Arabs. **Youssef Chahine's** *Saladin* (1963), the Arabic title of which, *El Nasir Salah El Din* (The Victory of Saladin) references Nasser's name, compares him to the generous, humane, and wise 12th-century leader of the Arab resistance to the Crusaders' attempts to control Jerusalem. Chahine's subsequent *The Earth* (1969), considered by many critics the greatest of all Egyptian films, allegorizes a peasant revolt against Egypt's feudal agricultural system during the colonial period to Nasser's ascent and political program. *The Prisoner of Abu Zaabal* (**Niazi Mustafa**, 1957), an action-adventure piece; *Port Said* (**Ezzedine Zulficar**, 1957), featuring **Amina Rizq**; and *Blazing Love* (Hassan el-Imam, 1958), a melodrama, offer heroic depictions of Egypt's victory during the Suez crisis. *The Sparrow* (Chahine, 1973), however, made shortly after Nasser's death, is a grim record of the failures of Nasser's rule and the misplaced confidence in its military power that had rendered the Defeat so shocking to so many throughout the Arab world. Significantly, however, Chahine ends the film with an Egyptian maternal figure who takes to the streets to protest Nasser's resignation.

Other post-Nasser films were less ambivalent in their critiques, notably two based on novels by **Naguib Mahfouz**, *Adrift on the Nile* (**Hussein Kamal**, 1971) and *Karnak* (**Ali Badrakhan**, 1975). The former offers a moral indictment against lingering patriarchy, bourgeois decadence, and public corruption, while the latter confronts the worst excesses of a police state, in which spying and torture are used to maintain control. It has been seen as the “nail in the coffin” of Nasserist cinema and may be contrasted with the mild *Rendezvous with a Stranger* (Ataf Salem, 1959), in which a young industrialist's (**Omar Sharif**) embroilment in scandal is mitigated by a benevolent government spy (**Samia Gamal**) posing as a **belly dancer**. The heroic figure of Nasser was resuscitated decades later in the very popular *Nasser 56* (Mohamed Fadel, 1996), focused on the events leading to the nationalization of the Suez Canal and featuring **star Ahmed Zaki**, and the much less known *Gamal Abdel Nasser* (Anwar al-Qawadri, 1998). He is once again glorified in the **documentary** *Umm Kulthum: A Voice Like*

Egypt (Michal Goldman, 1996), about the titular singing star who strongly supported Nasserism and whose name came to personify pan-Arabism internationally.

NASSER, ARAB (1988–) AND TARZAN (1988–). Arab and Tarzan Nasser, originally Mohamed and Ahmed Abu Nasser, are twin filmmakers born in Gaza, **Palestine**. They studied fine arts at Al-Aqsa University and first gained recognition for a satirical film poster series titled “Gazawood,” which they photographed and in which they appeared, each poster of which was named after an **Israeli** military operation (Summer Rain, Autumn Clouds, Defensive Shield, Cast Lead). They also appeared in and coproduced Khalil Al-Mozian’s ironic **documentary** *Gaza 36mm* (2012), about the history of cinema theaters in Gaza. In 2013, their short film *Condom Lead* premiered in official competition at the Cannes **Film Festival** as the first Palestinian film in this section, and in 2015 their feature film *Degradé* premiered at the Critics’ Week of Cannes.

NASSER, GEORGES (1927–2019). Nasser traveled to North America during the late 1940s to study architecture but abandoned this course to pursue film studies at the University of California at Los Angeles. When he returned to **Lebanon**, he became one of the early pioneers of Lebanese cinema. His first film, *Where To?* (1957), depicts the social rupture that resulted when many Lebanese emigrated in search of work: an impoverished Christian peasant leaves for Brazil in search of better opportunities, but when he returns after 20 years, his family refuses to recognize him. *The Little Stranger* (1961) concerns three prisoners who must find a way to coexist. Both films premiered at the Cannes **Film Festival** yet failed to secure theatrical release in Lebanon. After an influx of **Egyptian** filmmakers who began producing lighthearted fare in Lebanon, Nasser struggled to sell his more sobering ideas and thus turned to **documentaries** and advertising films. In 1975, he managed to make one last full-length feature, *Only One Man Wanted*, shot partially in **Syria**. A new documentary on his life, *A Certain Nasser* (Badih Massaad/Antoine Waked), appeared in 2017 at the same time as a restored version of *Where To?*

NATION IS AWAKENING, A (1932). An early **realist** drama adapted by **Turkish** director **Muhsin Ertuğrul** from a novel about the Turkish War of Independence (1919–1923), *A Nation Is Awakening* is typical of the independence war films **genre** in Turkey, in which heroic soldiers are portrayed fighting against foreign invaders, as well as against perceived internal enemies—religious and feudal forces positioned as impediments to **Republican ideology**’s pro-Western modernization program. In this film, an educated

and enlightened captain, whose character represents the Republican elite, and his assistant, a wholesome and honest Anatolian, representative of the masses, struggle together against local forces who collaborate with Greece in Izmir prior to the Turkish victory in that city.

NATIONALISM. The distinct, often divergent histories and contemporary circumstances of the various countries making up the **Middle East** have produced a range of ways to imagine and define national sovereignty, historically a Western concept, in the region—although language and religion (**Islam**) have been prominent in most. The borders of much of the Middle East were determined by **colonialism** in the aftermath of World War I and the dismantling of the Ottoman Empire. The extent to which nationalist aspirations bounded by ethnic or religious interests existed during the years of Ottoman rule is disputed. Thus, the country of **Iraq** was constructed by unifying three former Ottoman administrative provinces, or *vilâyet*s, the most northerly of which, centered on Mosul and with a large **Kurdish** population, evidenced stronger historical ties to Aleppo and northern **Syria** than to Baghdad or Basra. Similarly, **Lebanon** was severed from the rest of Greater Syria. On the other hand, **Egypt**, perhaps the oldest country on the planet, maintained a sturdy national integrity throughout the Ottoman era and was largely self-governing for much of the 19th century under the rule of Muhammed Ali. Nationalism was a major force in the battle against British neocolonialism in Egypt and against French colonialism in the **Maghreb** during the 20th century. While nationalist sentiment in **Iran** and **Turkey** harkens to the Persian and Ottoman Empires, respectively, in **Israel**, Jewish statehood was declared on the basis of 19th-century political **Zionism**, the adherents of which launched an armed struggle against British and Arab forces in the wake of United Nations Resolution 181 (the Partition Plan), and has entailed strict delimitation of **Palestinian** national claims and self-determination. In **Western Sahara**, nationalism persists as an ideology integral to the ongoing liberation struggle against neocolonial rule by **Morocco**, where films supportive of Sahrawi independence remain strictly prohibited.

As with all national cinemas, the idea of the nation has been prominent in the films of the Middle East, while the cinema itself has helped to create dominant images of the nation and the national in the countries of the region. Just as a common language, linked to a common religion—and at times to strong **pan-Arabist** sentiment—has unified much of the Arab world, Egypt's studio system has historically provided a unifying cinematic reference point for the Arab countries and made the Cairene dialect a veritable lingua franca among Arabic speakers. The first Egyptian studio established was **Studio Misr**—the Arabic word for “Egypt”—envisaged by its instigator Taleb Harb as a facility to make “Egyptian films with Egyptian subjects.” In addition to **genre** movies with strong appeal to the region as a whole, many Egyptian

films, frequently adapting national literary classics, have celebrated the country itself or have focused on ancient Egypt's Pharaonic past, sometimes in ways that enable implicit critiques of present circumstances. *The Night of Counting the Years* (Shadi Abdel Salam, 1968) is perhaps the best-known example of the latter; *Adrift on the Nile* (Hussein Kamal, 1971) is another instance in which attitudes toward the past—both Pharaonic and neocolonial—are shown implicitly to betray the corruption of the present, and thus as damaging to the nation.

Yeşilçam, an all-encompassing, structurally limiting frame of filmmaking in Turkey, often inscribed the **Republican ideology** of a single nationality and language in the country, sparking “true” national cinema debates there, whereas Iranian cinema, both before and after the **Iranian Revolution** of 1979, celebrated the nation, first as the continuation of an ancient empire personified by the shah (as in films by **Abdolhossein Sepanta**, Esmail Kushan—whose film studio was named Pars, again a reference to the name of the country—and **Majid Mohseni**), then, especially in **Sacred Defense** films, as a country unified by its Shi'i faith.

Israeli cinema was founded and built on Zionist films that laid ancient, religion-based claims to the land upon which the Jewish state was established—although some Israeli cinema is not uncritical of Jewish nationalism and nation-building strategies, including the substantial body of work by **Amos Gitai**; the films of **Ra'anan Alexandrowicz**, **Avi Mograbi**, and **Yuli Cohen Gerstel**; and some works of the **Young Israeli Cinema**. Meanwhile, Palestinian cinema has been characterized by an **exilic and diasporic** aesthetic that represents the difficulties of life under **Israeli occupation**, apparent in the stories, mise-en-scènes, and narrative structures of works by **Michel Khleifi**, **Elia Suleiman**, **Rashid Masharawi**, and **Hany Abu-Assad** and by the earlier **Palestinian Revolution Cinema**, some of which has recently resurfaced in Mohaned Yaqubi's *Off-Frame (AKA Revolution until Victory)* (2015). Lebanese cinema has also been connected intimately to attempts to understand a fractured nation, especially in the relatively experimental and pseudo-documentary work of **Walid Raad**, **Jocelyn Saab**, **Akram Zaatari**, and **Lamia Joreige** that has appeared in the aftermath of the **Lebanese Civil War**.

Algerian cinema, beginning in the cauldron of the liberation war against France, was strongly nationalistic in the years following independence, with the great majority of films focused on the struggle. The aim of this cinema—which was almost completely controlled by the new state—was to celebrate the nation and thus to help determine its popular following. This tendency reached its peak, perhaps, in the costly national epic *Chronicle of the Years of Embers* (**Mohammed Lakhdar-Hamina**, 1975), after which Algerian cinema began to address internal social problems (in, for instance, *Omar Gatlato* [**Merzak Allouache**, 1976]), which fostered more critical view-

points—a practice typical of auteurist and **realist** films throughout the Maghreb. (The same pattern is exemplified by the change in perspective traceable across the Syrian films of **Omar Amiralay**.) The achieving of independence has also been an important, although not so all-encompassing, theme in **Tunisian** and Moroccan cinema. One of the most widely distributed works from Tunisia, *The Silences of the Palace* (**Moufida Tlatli**, 1994), matches the arrival of independence with a critique of continuing patriarchy in the new nation. Although its film production remains quite small, Tunisian cinema has been somewhat more successful in terms of the percentage of domestic audience share. Moroccan cinema—which has been characterized historically by a division between less popular, more critically conscious and realist works and Egyptian-style melodramas—has also been able to increase its share of its own market, with homegrown, hybrid fare.

Nevertheless, in the Maghreb as throughout the Middle East, foreign, usually European, support remains crucial to continued cinematic output. Several films produced under these conditions, such as *A Summer in La Goulette* (**Férid Boughedir**, 1995), have been criticized for presenting idealized, exoticized, perhaps **orientalizing**, images of Middle Eastern nations aimed at Western audiences. In any case, the cinema of recent decades has been as much **transnational** as national. Indeed, this is arguably true in great part from the earliest days of Middle Eastern cinema, with immigrants and ethnic minorities playing important roles on both sides of the camera. The Egyptian film industry, for example, has consistently employed Lebanese talent, while, conversely, many Egyptians worked in the Beirut-based Lebanese industry when the Egyptian industry was nationalized by **Gamal Abdel Nasser**. More recently, **Saudi** investment in Egyptian cinema has influenced the development of a more conservative style. The rise of ethnic identity claims and the increasing integration of individual countries into the processes of globalization since the 1980s have complicated the representation of nation in cinema. In the Turkish diaspora, for example, migrant Euro-Turk or Euro-Kurd filmmakers have produced films, while ethnic minorities within Turkey, especially Kurds—also increasingly active in the long-stalled cinema in Iraq—have produced films in their own languages and often for their regional markets. More recent and emerging players within Arab cinema include **Jordan**, which is attempting to create a national cinema reputation and to attract filmmakers from elsewhere, and, to some extent, **Yemen**. In Saudi Arabia, long-banned cinema screenings are now being held, if in highly delimited capacities, and in the **United Arab Emirates** and **Qatar**, some homegrown cinema has become established along with the provision of funding for transnational endeavors, often in conjunction with other Arab countries or European film funds.

Iranian cinema, meanwhile—in the work of **Abbas Kiarostami**, **Mohsen Makhmalbaf** and his daughter **Samira**, **Jafar Panahi**, and others—has frequently been celebrated in the West since the beginning of the 1990s as a cultural ambassador for a “pariah” nation, paradoxically representing the “authentic but hidden” Iran of tolerance and creativity stifled by the current Islamic government. To some extent, this trend has continued in the equally celebrated cinema of **Asghar Farhadi**. As their careers and reputations have developed, many of these Iranian filmmakers have increasingly worked abroad; others, however, notably Panahi and **Mohammed Rasoulof**, have continued to make films in the country that are critical of aspects of the Islamic Republic, despite government restrictions and **censorship**. Indeed, while many filmmakers in the region, especially those working in the bigger industries, have made films largely supportive of their countries and governments, many others, especially those able to produce work without dependence on state subsidies, have been critical. A related problematic, one often highlighted over the years by Egyptian auteur **Youssef Chahine**, has been the need to appeal to national domestic audiences and not simply **film festival** audiences, that is, to make **world cinema** that also addresses national/domestic audiences. Chahine’s later films—such as *The Other* (1999)—often also presented Islamism as an impediment to national ambition, and resurgent political Islam in a great variety of forms, frequently built on the provision of basic human needs and services left unfulfilled by the state, has indeed challenged national allegiances more strongly again in the 21st century. The **Arab Uprisings** of 2011, subsequent civil strife in the region, and renewed protests in 2019 that brought down the regime in **Sudan** and ended the presidency of Abdelaziz Bouteflika in Algeria have also affected relations between filmmakers, states, and nationalism.

NEJJAR, NARJISS (1971–). A **Moroccan** film producer, screenwriter, and filmmaker, Nejjar trained as an art historian in Paris, then worked in film and television in both France and Morocco before settling in the latter. Her first short was a **documentary**, *The Demand for Dignity* (1994), followed by a range of short documentaries and fiction films, and a trilogy of short films: *The Parabola* (1999), *Seventh Heaven* (2001), and *Madman’s Mirror* (2002). Her first narrative feature, *Cry No More* (2003), at the time the first Moroccan film to have been screened at the Cannes **Film Festival** in 30 years, focuses on an isolated **Amazigh** community of prostitutes and their charismatic leader, Hala. Hala’s vision of the future is challenged by her unremembered mother Mina’s unexpected return from prison, compelling her to come to terms with her desire. *Wake Up Morocco* (2006) employs the metaphor of a football game to explore the crushed dreams of two older characters looking back on the past. The man thinks about the final match he might have won had he not spent the night with a woman, and the woman, who still lives

in the same village, recalls this desire that she would like to rekindle. *The Rif Lover* (2011) takes place in a sun-baked and bright family home. It puts the slow decay of this building into parallel with the tragic downfall of the beautiful, young, and carefree daughter, who was sold by her brother to a powerful mafia leader to whom she was attracted. Deaf to the advice of others, including her mother, who is committed to helping her, she chooses to sacrifice her own life following the betrayal of her brother, her lover, and her closest friend and goes to prison for a crime she did not commit. She is then redeemed by the community of women she meets in prison and takes the fate of her doomed relationship into her own hands. *Stateless* (2017) focuses on the story of Moroccans displaced overnight from **Algeria** back to Morocco in the mid-1970s—a film that overtly expresses Nejjar's monarchism. Nejjar is also the author of a novel titled *Cahiers d'empreintes* (1999). In 2018, she was nominated director of the Moroccan Cinémathèque in Rabat with the mission of revamping this poorly funded institution.

NESHAT, SHIRIN (1957–). Neshat is an **Iranian**-born American visual artist living in New York City whose photographs and video installations explore the position of Iranian and other **women** in Islamic societies. Her controversial photo series *Women of Allah* (1993–1997), with its photographs of veiled and armed women, has been alternately praised for its daring subversion of the powerlessness of Muslim women and berated as another **orientalist** fantasy about women's position in **Islam**. Neshat's *Turbulent* (1998), *Rapture* (1999), and *Fervour* (2000) are video installations in which the spectator stands between or to the side of two screens that face each other, as they enact the segregated **gender** dynamic in contemporary Iran. In 2001–2002, Neshat collaborated with singer Sussan Deyhim, writer Shoja Azari, and cinematographer Ghasem Ebrahimian to create *Logic of the Birds*, a simultaneously live and filmed image/music/text performance based on the 12th-century *Conference of Birds* by Persian mystic Farid-ud-din Attar.

Since 2003, Neshat has been creating video installations inspired by the Iranian author Shahrnush Parsipur's novel *Women without Men*, set at the time of the coup against Mohammad Mosaddeq, about five women in 1950s Iran seeking personal freedom and self-definition inside a society that thwarts their quest for identity. *Mahdokht* (2003) and *Zarin* (2005) explore the sexual repression of women, *Munis* (2008) political activism, and *Faezeh* (2008) rape and madness. The final piece, *Farokh Legha* (2008), takes a more **realist** look at foreclosed possibilities for change. The videos are projected onto a single screen in gallery space in Cinemascope format with lifesize characters that force viewers to interact with them viscerally. A more narrative-driven, feature-length version of *Women without Men* (2009), shot largely in the same **Moroccan** locations and using the same cast, netted the Best Director Silver Lion for Neshat at the 2009 Venice **Film Festival**. The

self-reflexive *Looking for Oum Kulthoum* (2017), also shot mostly in Morocco, interweaves the story of an Iranian woman living in exile with the story of the renowned **Egyptian** singer. In 2019, a retrospective of Neshat's career, Shirin Neshat: I Will Greet the Sun Again, including eight video installations, opened at the Broad Museum in Los Angeles, the city where she had first come after leaving Iran as a girl, only to be disappointed by Hollywood cinema.

NEW CINEMA OF TURKEY. See NEW TURKISH CINEMA (POST-YEŞİLÇAM).

NEW DAY IN OLD SANA'A, A (2005). *A New Day in Old Sana'a* is the first feature film from **Yemen**, a country without a film industry or film school. Directed by **Bader Ben Hirsi** and produced by Ahmed Al-Abdali, both British born of Yemeni descent, the film tells the story of a star-crossed romance between an aristocratic young photographer's assistant, Tariq, betrothed to a woman of his class, and Ines, an orphan who makes her living as a *nagsh* (henna tattoo) artist. Tariq falls instantly in love with a mysterious, eccentric woman—who turns out to be Ines—when he accidentally glimpses her on the street at night wearing the beautiful white dress he had given his fiancée. Meanwhile, the photographer, Federico, is a European expatriate who makes his home in Sana'a and has an apparently compulsive, perhaps voyeuristic, desire to photograph the women of the town. Filmed entirely on location in Old City Sana'a's winding streets, gardens, and tower houses by an international cast and crew, the film combines a fairy-tale tone with everyday situations and moments of comic levity. While deliberately avoiding heavy sociological commentary, it effectively touches on **gender** and class roles in public and private spaces. See also WOMEN.

NEW REALISM. During the 1980s, a group of **Egyptian** filmmakers who focused on social and political issues became known as the New Realists, rejecting the apolitical stance of commercial films and seeking to (re)establish a more artistic and intellectual approach to the medium. The most distinguished directors of this movement, **Daoud Abdel Sayed**, **Khairy Beshara**, **Mohamed Khan**, and **Atef El-Tayeb**, drew their themes from social and political conflicts related to the corruption, greed, and materialism that emerged as a consequence of the *Infitah*—"Open Door" policy—launched by **Anwar Sadat**'s government in the 1970s. New Realists emphasized location shooting and the depiction of marginal characters in working-class settings. However their films rarely broke with mainstream conventions of narrative structure and cinematic style, making full use of the **star system** and dramatic plots. Unlike their commercial equivalents that usually ended

happily or hopefully, however, New Realist films resisted depicting the attainment of justice, as oppressed characters were thwarted by the reality of their circumstance and the heartlessness of corrupt powers. Performers most representative of New Realist characters are **Nur El-Sherif**, **Ahmed Zaki**, and **Mahmoud Abdel-Aziz**. The New Realist heroes they played were frequently young, rebellious, and valiant (while their **women** were decked out in the most glaring 1980s fashions), and they faced social oppression or political corruption. More recently, some members of the New Realist movement have begun experimenting with digital filmmaking. *See also* REALISM.

NEW TURKISH CINEMA (POST-YEŞİLÇAM). A recent concept, “new Turkish cinema” or “new cinema of Turkey” has been theorized as a loosely connected wave of Turkish filmmaking surmised variously by critics to cover an overlapping set of periods: 1963–1980, following the 1960 military intervention and subsequent constitution, which occasionally has been credited with opening space for **realist** filmmaking by indigenous Turkish directors; 1970–1987, during which new or young filmmakers produced films outside Turkey’s commercial film industry, **Yeşilçam**; 1987–1997, when a “new generation” of Turkish directors supposedly emerged; or the 1990s, following the demise of Yeşilçam as a popular Turkish filmmaking practice, characterized by a variety of discursive and narrative approaches. The period following the demise of Yeşilçam may be divided. Post-Yeşilçam filmmaking (the 1990s) was an early transitional period in which clear-cut divisions between art-house (or auteur) and popular cinema started to appear. Since the turn of the 21st century, post-Yeşilçam has given way to a more proper sense of “newness” that has become a staple of Turkish filmmaking while also being contested for the rift it has fostered between popular and art-house cinema, now effectively two separate realms of cinematic production, often along **nationalist** lines.

Whereas Yeşilçam was an all-inclusive, encapsulating cinema, the period marked by the new cinema maintains a relative separation of production, distribution, and **exhibition** networks for popular films. The new cinema has bridged structural disjunctures between Western and **Middle Eastern** cinemas as Turkish directors began producing visually sophisticated works, often utilizing digital media technologies made available by neoliberal globalization. Several new filmmakers were formally educated at **film schools** and represented a younger generation, mostly from the middle and upper classes. Theirs is an increasingly postindustrial filmmaking that has entailed international and televisual collaborations and novel production strategies such as niche marketing, sponsorship deals, public support schemes, and **film festivals**. Early post-Yeşilçam hits include *The Americans* (**Şerif Gören**, 1993) and *The Bandit* (Yavuz Turgul, 1996), the latter of which attracted audiences

of more than two million and prompted much speculation about the reemergence of a domestic film industry following a decade of stagnation. Both films are indebted to the narrative and visual vocabulary of Yeşilçam (the directors and several production and cast members are Yeşilçam-era filmmakers). By 2001, the post-Yeşilçam revival of domestic filmmaking would culminate in the market domination of domestically produced popular films. On the other hand, Turkish art films have become available to audiences at film festivals worldwide, where Turkish auteurs such as **Nuri Bilge Ceylan**, **Yeşim Ustaoglu**, **Zeki Demirkubuz**, **Fatih Akın**, Semih Kaplanoğlu, and **Ferzan Özpetek** have been recognized.

In addition to, and notwithstanding its success and volume, new Turkish cinema initiated the difficult process of representing alternative conceptions of ethnicity, **gender and sexuality**, nationality, and race to those projected for many years by Yeşilçam films. To its credit, it has problematized assimilationist discourses by acknowledging differences and evolving identities, especially in films directed by **diasporic** Turks such as Akın and Özpetek, and in films made in **Kurdish** as well as other minority languages. During the 2010s, however, further bifurcation occurred between the realms of popular and art-house filmmaking. As major popular film producers have come to dominate the production–distribution–exhibition network with vertical integration schemes, minor popular productions made by first-time directors, often with nationalist themes, have increased exponentially. Whereas some auteurs have become household names and thus have no trouble securing sizeable funding from local and international sources through multiple coproduction deals, this younger generation directing first films may be considered genuinely independent. *See also* *DISTANT* (2002); *HEADS AND TAILS* (2003); *INNOCENCE* (1997); *MAN WHO SAVED THE WORLD, THE* (1982); *MY FATHER AND MY SON* (2005); *RECEP İVEDİK* (2008).

NIGHT OF COUNTING THE YEARS, THE (THE MUMMY) (1968). In this film, his only feature, **Shadi Abdel-Salam** explores **Egyptian** national identity through the connection between modern and ancient Pharaonic Egypt. Set in 1881, it is the story of Wanis, the youngest son of Selim, chief of the Horbat tribe, who, after the death of his father, is told, along with his brother, the whereabouts of a tomb hidden in the mountains, which members of the tribe have been robbing and living on for generations. Wanis's brother is outraged and refuses to continue the trade. As a result, he is disowned by his mother and later murdered for disobeying the tribe elders. Carrying the burden of the secret, Wanis is left to grapple with the choice of continuing to trade illegally or to tell archaeologists from Cairo the whereabouts of the tomb. With dialogue in classical literary Arabic (*Fusha*) and a style strongly influenced by Italian neorealism, the film was largely inaccessible to mainstream audiences. The story raises questions of death, memory, knowledge,

trade, and progress, capturing a vision of an Egypt fragmented by geography and class. Wanis finally decides to betray the tribe's secret rather than continue to live on the dead. Thus, state ownership of Egypt's national heritage is brought about at the expense of the tribe's future. A newly restored version of *The Night of Counting the Years* was shown in the "Classics" section of the 2009 Cannes **Film Festival**.

NIGHTINGALE'S PRAYER, THE (CALL OF THE CURLEW) (1959).

This classic of the **Egyptian** cinema was directed by **Henri Barakat** and based on the novella by **Taha Hussein**. The film tells the story of two sisters who are expelled from their village and compelled to work as domestic servants in the city. Amna (**Faten Hamama**) is placed with a middle-class family, taught how to read, and becomes more cultured, while Hanadi (Zahrat El-Ola) works for a lecherous engineer (Ahmed Mazhar). When it is discovered that Hanadi was seduced by the engineer, she is killed by her uncle, who claims he must uphold the family's honor. Amna seeks revenge by moving in as the new servant to the engineer and enticing him to fall in love with her, with the aim of tormenting him with desire. The engineer realizes he is now truly in love, however, and Amna's heart begins to soften. The film ends dramatically with the two embracing, as the uncle, lurking in the bushes, shoots at Amna but accidentally kills the engineer instead. The film is a classic example of Barakat's melodramatic and lyrical style, expressed in sound through Hamama's anguished voice-over narration and in the call of the curlew, heard at pivotal moments throughout the story. See also GENDER AND SEXUALITY.

NIGHTS OF THE JACKAL (1989). Set in 1967 near Lattakia, **Syria**, just prior to the Six-Day War with **Israel**, **Abdullatif Abdul-Hamid**'s first narrative feature self-consciously allegorizes the authoritarian structure of a rural peasant family to Syria's national situation. Abu Kamel, the patriarch, is physically abusive toward his wife, Moti'an, and five children and resentful of his eldest son, who, having pursued higher education in Damascus, has learned modern values, including free love and political choice. Yet for all his brute strength, Abu Kamel cannot approximate his wife's magical, shrill whistle—the only means they possess with which to stave off noisy, predatory hyenas in the night—and she is able to use this power to moderate his behavior. Abu Kamel's second son joins the army to fight against the impending Israeli attack. Whereas this turn is a matter of pride for Abu Kamel, it also brings anxiety that peaks when his son is killed in battle by film's end, marking a personal defeat that reverberates across the whole village. The film utilizes montage effectively and punctuates the action with zooms in order to depict rural life as anything but pastoral.

NILE HILTON INCIDENT, THE (2017). Cofunded by the Stockholm-based Etmo company, set in **Egypt**, and filmed largely in **Morocco**, this film directed by Tarik Saleh was acclaimed at several international **film festivals** but was prohibited from screening in Egypt. A film noir in terms of its style, imagery, and cinematography, the film's narrative is based on the murder of **Lebanese** singer Suzanne Tamim in Dubai in 2008 by Egyptian real-estate tycoon and member of parliament Hisham Talaat Mostafa. While referencing a scandal that has been widely publicized, the film's more damning depiction is of a corrupt police force whose decisions and actions are dictated by self-interest and a ruling elite.

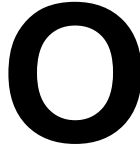
Protagonist Noredin Mostafa is a police detective presented as a noir hero: a rugged bachelor, slightly out of touch, who has no qualms about stealing from corpses or taking bribes, who smokes incessantly (including hashish), but whose uncle Kamal is the police chief. Noredin is tasked with investigating the murder of a singer named Lalena, found dead in a room at the Nile Hilton Hotel in downtown Cairo. The only lead is **Sudanese** Salwa, a cleaning woman in the hotel who goes into hiding after witnessing the murder, which is reclassified as an "incident" and labeled a suicide by the government prosecutor. Noredin is told to drop the investigation but persists after discovering photographs of the wealthy and powerful property developer Hatim Shafiq, who is building luxury residences on the outskirts of Cairo and whom Noredin's uncle tells him is untouchable. In the background, the film shows protests and clashes from the **Arab Uprisings in Tunisia** and televised speeches by Egyptian President Hosni Mubarak, while Noredin's partner is seen torturing and interrogating a prisoner in the station about a plot against the president. Noredin is lured into a sexual encounter with the murdered singer's friend Gina, which links the case to a blackmailing ring. Gina is killed, and Noredin is interrogated by central security and later shot at outside his apartment building. Eventually Salwa, who is found among a group of illegal immigrants and taken to Noredin, shoots and identifies the assailant, but Shafiq, who had finally been arrested, is released by Kamal, who then sets his unrelenting nephew's car ablaze and, identifying him as a cop, leaves him to be beaten up by a mob of protestors. This occurs on 25 January 2011, the onset of the uprising in Egypt, which specifically targeted the police by reclaiming National Police Day, a public holiday that commemorated their efforts in the resistance against the British Occupation in 1952, for revolutionary politics.

1948: CREATION AND CATASTROPHE (2017). Through personal recollections of both **Palestinians** and **Israelis**, this **documentary** reveals the traumatic events of 1948. It narrates the story of the establishment of Israel as seen through the eyes of the people who lived it, with firsthand accounts of the violent events that took place in Haifa, Jaffa, Deir Yassin, Akko, Jerusa-

lem, Ramleh, and Lydda, supplied by the Israelis and Palestinians who fought in and, in the latter case, fled from this land. The film includes interviews with veterans, **refugees**, survivors, and historians of the war, collected in Palestine, Israel, **Jordan**, **Lebanon**, the United Kingdom, Canada, and the United States. Ahlam Muhtaseb, the film's coproducer/codirector (with the Public Broadcasting System producer Andy Trimlett), is a professor of communication studies at California State University, San Bernardino, where she has taught media and public relations since 2003. Muhtaseb has conducted extensive fieldwork in the Palestinian refugee camps of Lebanon, **Syria**, and Palestine. Her previous film experience includes performing research for John Odam's 2012 documentary *Minarets in Temecula*, about the controversy over building a mosque in Temecula Valley, California. *See also* **NAKBA**.

NOUREDDINE, WAËL (1978–). A professional journalist with training from French **film schools**, Nouredine offers an unconventional approach that has gained notoriety in **Lebanon** and France. *At Home in Beirut* (2002), *Ce sera beau: From Beirut with Love* (2005), and *July Trip* (2006) comprise a trilogy of **documentaries** that engage both sensationalized and overlooked aspects of Lebanese society. By utilizing suspense devices to fill mundane moments with nervous anticipation, these films grapple with sensitive issues like the heroism of militiamen and the hopelessness of heroin addiction. In his 2008 *A Film Far beyond God*, Nouredine tackles the sensitive topic of pre-Islamic Meccan deities. He then returned to exploring the psychological world of drug addicts in *Éloge de la Raison* (2010).

NOURY, HAKIM (1952–). Noury studied drama at the Conservatoire National d'Art Dramatique in **Morocco** and in 1971 became the assistant director to **Souheil Ben Barka** until becoming a director in his own right in 1980. Although 10 years passed after he made *The Postman* (1979), Noury became the most prolific Moroccan filmmaker of the 1990s, directing a stream of popular **comedies** and **realist** melodramas, some with social resonances. The most notable are *The Hammer and the Anvil* (1990), which tackles the difficulty of obtaining pensions; *Stolen Childhood* (1994), an investigation of the plight of child maids; *The Dream Thief* (1995); *A Simple News Item* (1997); *Destiny of a Woman* (1998); and the popular comedy *She Is Diabetic and Hypertensive and She Refuses to Die* (2000). In the 21st century, he has completed a sequel, *She Is Diabetic and Hypertensive and Still Refuses to Die* (2005), and *The End of the World* (2011).



OCCUPIED PALESTINIAN TERRITORIES (OPTs). *See* ISRAELI OCCUPATION.

OFF FRAME (AKA REVOLUTION UNTIL VICTORY) (2016). This essay film directed by **Palestinian** producer and director Mohanad Yaqubi is a study of films produced by the Palestine Film Unit of the Palestine Liberation Organization during the 1960s and 1970s. Beginning with fragments of films of popular representations of modern Palestine that had hitherto been considered lost, *Off Frame* traces the attempts by earlier, militant filmmakers to reclaim their national historical narrative through what would become known retrospectively as **Palestinian Revolution Cinema**. The film resurrects a forgotten memory of struggle, weaving a critical reflection by at once reanimating what appears within the cinematic frame and looking for what is outside it, or “off frame.” In 2013 Yaqubi, who cofounded the Palestinian research and curatorial collective Subversive Films, continued this historiographic focus by producing *Suspended Time*, a short-film anthology directed by young Palestinian filmmakers that reflects on the 20-year period following the signing of the **Oslo Accords**. His filmography as a producer also includes the **documentary** *Infiltrators*, directed by Khaled Jarrar.

OFFICE DES ACTUALITÉS ALGÉRIENNES (OAA) / ALGERIAN OFFICE OF DOCUMENTARIES. In 1963, the **Algerian** state established a film production organization, the OAA. It was directed by **Mohamed Lakhdar-Hamina** (1963–1974), and by 1965, it had produced two features, *A Peace So Young* (Jacques Charby, 1965) and *The Dawn of the Damned* (**Ahmed Rachedi**, 1965). The OAA’s focus eventually shifted from newsreel production to short **documentaries**, and then to fictional features. In 1974, the organization was integrated into the **Office National pour le Commerce et l’Industrie Cinématographiques**.

OFFICE NATIONAL POUR LE COMMERCE ET L'INDUSTRIE CINÉMATOGRAPHIQUES (ONCIC) / OFFICE FOR CINEMATIC COMMERCE AND INDUSTRY. In 1967, the Algerian **Centre National du Cinéma** and Institut National du Cinéma were dissolved, and the ONCIC was established. This new umbrella organization was charged with film production and, by 1969, distribution and **exhibition** as well, as privately owned theaters were turned over to the state. In 1974, distributors staged an unsuccessful boycott to protest this move. That year also saw the integration of the **Office des Actualités Algériennes** into the ONCIC, which thereafter would produce almost all the feature films made in **Algeria** until 1984, the year of its dissolution. The organization also controlled importation, **copyright**, access to the cinematic professions, and the allocation of state funds for production. ONCIC filmmakers were state employees paid on a monthly basis.

Throughout the 1970s, the ONCIC allocated its considerable resources to coproductions with France and Italy; these include three important films directed by **Egyptian** auteur **Youssef Chahine**: *The Sparrow* (1973), a **musical** concerning the 1967 **Defeat**; *The Return of the Prodigal Son* (1976); and the first of Chahine's autobiographical **Alexandria Trilogy/Quartet**, *Alexandria, Why?* (1978). ONCIC's focus, however, remained on films that depicted the Algerian anticolonial struggle, the most renowned of which was *Chronicle of the Years of Embers* (**Mohamed Lakhdar-Hamina**, 1975). These relatively expensive productions diverted state monies from less prestigious and indigenous projects, for which the organization received criticism from within Algerian filmmaking circles.

The Algerian state film apparatus of the 1970s was renovated in 1984, when the ONCIC was divided into two, separate organizations: the **Entreprise Nationale de Production Cinématographique** (ENAPROC), responsible for production, and the **Entreprise Nationale de Distribution et d'Exploitation Cinématographiques** (ENADEC), responsible for distribution and exhibition. November 1987 saw further reorganization, when the **Centre Algérien pour l'Art et l'Industrie Cinématographiques** replaced both ENAPROC and ENADEC.

OH, DEAR (2010). *Oh, Dear* is the first installment of the three consecutive **comedy** films **starring** Ata Demirer. Produced by Besiktas Kültür Merkezi and directed by Hakan Algül, one of the major production houses that in the last two decades has been responsible for multiple big-budget box-office hits capitalizing on the boom in **Turkish** comedies, the film follows the story of a good-willed rural musician who finds himself in multiple troubled situations in Istanbul. The film's success at the box office led to two more, high-grossing sequels, *Oh, Dear 2* (2011) and *Oh, Dear 3* (2014), both pursuing the story of the main character and reproducing its formulaic tropes.

OHANIAN, AVANES (AVENES AHANIAN) (1887[?]-1961). Ohanian was an Armenian **Iranian** who spoke little Persian and spent much of his life in Russia, where he studied cinema before attempting to make films in Armenia. He came to Iran in 1925 to set up a small film school, using his graduates as actors in two features, *Abi and Rabi* (1930) and *Haji Agha, Cinema Actor* (1932). The former, the first feature-length film made in the country, was a knockabout **comedy** based on a popular Danish model, *Pat and Paterson*, which paired a tall man and a short man, and was well known in Iran. Ohanian's film made money, but no copies are known to exist today. *Haji, Agha*, less successful at the time, has provoked contemporary interest. A religious man opposed to cinema is secretly filmed, but upon seeing the footage, he agrees that cinema is a good thing.

The film thus initiates important turns in Iranian cinema: its self-reflexivity anticipates the postrevolutionary art film, and, more immediately, it engages the debate between modernity, represented by the cinema, and traditional religious attitudes—and clearly sides with the former, thus reflecting the ideals of the Pahlavi agenda. Indeed, the film's Persian title, *Haji Agha, Actor-e Cinema*, encapsulates this conflict, pairing the honorific term for the believer who has made pilgrimage to Mecca with the English terms that denote film and modernity. Failing to garner government support for his fledgling film school, Ohanian left Iran for India, where he tried unsuccessfully to make films on the model established by **Abdolhossein Sepanta**. Another attempt to reenter cinema in Iran after World War II also failed.

ÖKTEN, ZEKİ (1941–2009). After trying his luck as a theatrical actor, Istanbul-born Ökten served as an assistant director in **Turkey**, then made his first film, *Market of Death*, in 1963. After continuing assistant director work for another decade, apparently on account of his negative self-estimation of his own directorial abilities, he returned to directing in 1972 and made several **comedies** and dramas. His *The Herd* (1978), written by **Yılmaz Güney**, brought Ökten international acclaim, including the best film award at the 1979 Locarno **Film Festival**. During the 1980s, he directed a series of **realist** and comedy dramas centered on male protagonists who face various difficulties. Among his more recent films is *Good-Bye* (1999), a comedy about five longtime friends who rob a bank in order to help one of the gang reunite with his long-lost lover in Cuba.

OLGAÇ, BİLGE (1940–1994). The most prolific female director of **Yeşilçam**, Olgaç, born in Vize, **Turkey**, started out writing short stories while serving as an assistant director in 1962. She directed her first films in 1965. The sex-film wave of the 1970s and the **military intervention of 1980** compelled a decade-long break in her career. Upon its resumption, she de-

parted from her prior work in the action-adventure **genre** to direct a series of social issue films concerning the problems faced by rural **women** attempting to challenge patriarchal tradition. These include *The Spoon Haters* (1985), a dramatic story of what happens to a village and its customs following an accident in which many of its women and children are killed, and *Silky* (1987), the grim story of a prostitute who moves to a village to escape her past. Olgaç continued making films until her untimely death in a fire.

OMAR (2013). Hany Abu-Assad's fifth narrative feature, a twist on the thriller/romance **genre**, is the first **Palestinian** full-length film entirely funded by Palestinians, and in 2014 it became the second Palestinian film to be nominated for an Academy Award in the Best Foreign Language category. Adam Bakri, son of Palestinian actor **Mohammed Bakri**, plays the titular Omar, a baker who regularly climbs the Apartheid Wall in order to visit his friends, Anjam and Tarek, and love interest, Nadia, on the other side. The story takes a dark turn when Omar is wrongly imprisoned by the **Israeli** security service, Shin Bet, for the murder of an Israeli soldier and, after torture and a coerced confession, is released on condition that he collaborate with the police in apprehending and killing Anjam. *Omar* highlights the structures and pervasive means by which Palestinians of all ages struggle against corruption under **Israeli occupation**.

OMAR GATLATO (1976). This first feature by **Merzak Allouache**, edited by **Moufida Tlatli**, with script work from **Yamina Bachir-Chouikh**, marks a historical turning point in **Algerian** cinema from immediate postliberation films concerning the war for independence and social change (*cinéma moudjahid*) to later films that analyze Algeria's contemporary social complexities (*cinéma djidid*). Omar, a resident of Bab el-Oued, the poor, largely Jewish and Christian quarter of Algiers, is passionate about music and intrigued by **women**. He is accidentally given an audiotape on which has been recorded the voice of a woman expressing her personal feelings. Omar falls in love with the voice and sets off to find the actual woman.

Because of his machismo, however, he is unable to meet successfully with her. Omar recounts his search for the woman through a seemingly confident direct address, while an ironic camera reveals a different story, as it suggests an underlying misogyny and psychological insecurity common to young Algerian men in this marginalized and segregated environment. The film's utilization of local dialects and other techniques reminiscent of neorealism facilitate this allegorical construction. The title also refers to the expression *qatlato al-rudjila*—"machismo killed him."

ÖNAL, SAFA (1931–). In 1952, after writing short stories and editing a magazine, Istanbul-born Önal began his screenwriting career, and he continues to write and direct for **Turkish** television. In 2005, he was inducted into the Guinness Book of World Records with 395 screenplays to his name. Among them, *My Prostitute Love* (**Lütfi Ö. Akad**, 1968) stands out as a story of star-crossed love. Like his contemporary **Bülent Oran**, he wrote a great many generically diverse screenplays. He has directed more than 20 melodramas, including *Until Death* (1970) and *The Novel of a Young Girl* (1971).

ONCE UPON A TIME, BEIRUT (1995). Jocelyn Saab's experimental narrative follows two young **women**, Yasmine and Leila, on a cinematic journey through Beirut, **Lebanon**. The film opens with a taxi driving through Beirut's postwar city streets, enveloped by bombed-out buildings. In this devastated landscape, the two blindfolded women are transported into the depths of a forgotten movie theater, where they meet Mr. Farouk, a projectionist who is identified as the living memory of Beirut. Culling from hundreds of films, Saab highlights the clichés that proliferated during the prewar era. From temptresses to spies to villains, Beirut was envisaged as a playground of consistently fantastic narratives. The film's protagonists have an uncanny ability to move between Mr. Farouk's theater and the films we presume they are watching. By disavowing the diegetic boundaries between the referenced films and *Once Upon a Time, Beirut*, Saab not only challenges the truthfulness of history but creates a space in which traumatic memories may be revisited and reexperienced seriously. *See also* LEBANESE CIVIL WARS.

1001 HANDS (1972). Hailed as a rare example of Moroccan **Third Cinema**, **Souheil Ben Barka**'s first feature film examines the exploitation of working-class artisans in **Morocco** while contrasting their poverty with the opulent wealth of a factory owner. Ben Barka depicts the material and moral misery of the dye and carpet shops of Marrakech. Two families of Moroccan rug makers are contrasted, as the poor family makes its living in the rich family's factory by dyeing the wool used to make rugs for sale abroad and to European tourists. When a dyer is injured in an industrial accident at the carpet factory, no protection or support is supplied by the factory owner, and the family is left destitute. *See also* *HYENAS' SUN* (1977).

OPIUM AND THE BATON, THE (1969). Directed by **Ahmed Rachedi** and adapted from the novel by Kabyle (Algerian **Berber**) writer Mouloud Mammeri, this film concerns the **Algerian** war of liberation against French **colonialism** of the late 1950s and its subversion of family unity. Filmed frequently with long, graphic shots of battle scenes, it is somewhat reminis-

cent of the Hollywood war **genre**. In a Kabyle mountain village, the violence of the French occupying army compels many of the otherwise peaceful, conservative villagers to lend sympathy and support to the **Front de Libération Nationale** (FLN), while others choose to collaborate with the colonizers. After a French captain has ordered the village homes raided, its olive groves destroyed, and many of its women and children executed and throws an FLN soldier from a helicopter, the revolutionaries are also joined by a French soldier, who not only defects to the Algerian side but helps another FLN captive escape.

ORAN, BÜLENT (1924–2004). Oran, from Istanbul, studied law and art history before becoming a humorist for newspapers and magazines in **Turkey**. He began work in the film industry as an actor and screenwriter. In addition to playing a lead role in *Dracula in Istanbul* (Mehmet Muhtar, 1953), he acted in about 60 films. Adopting the nickname the “Hired Gun,” Oran, along with **Safa Önal**, was also one of **Yeşilçam**’s most prolific screenwriters. His films are generically diverse but contain melodramatic tropes and surrealistic plot devices by which, for example, blind or disabled protagonists are cured miraculously, enabling happy endings, as in *Lovers Don’t Die* (1970) and *A Time to Love and Die* (1971).

ORIENTALISM. This term originally designated a Western field of academic study founded during the early 19th century within industrializing European nation-states engaged in **colonialism**. The aim of oriental studies was to provide scientific justification for long-standing attempts by countries such as France, Britain, and the Netherlands to rationalize and justify, through claims to Western superiority, their exploitation of biogeographical regions denoted by the term *Orient*, meaning literally “the East” and, figuratively, South Central and Southeast Asia. This aim was achieved through the construction and implementation of a system of classification under which the varied characteristics of “oriental” peoples and societies could be categorized, thus facilitating the propagation of reductive, often universalizing descriptions and understandings of cultural (especially religious) practices and beliefs. It also provided colonizers the specific knowledge necessary to their military conquest and administrative control of these regions. Orientalist classification was usually grounded in pseudoscientific theories of racialist organicism, for which cultural development is thought overdetermined by physical environment, namely terrain and climate (hence the meaning of the verb *to orient*, which denotes the ascertaining of one’s bearings by acquaintanceship with one’s surroundings), with colder, flatter environments deemed better suited to genealogical “progress” and “advancement.”

By the late 19th century, this schema, now a cornerstone of Western anthropology and sociology, was applied to Africa and the **Middle East**. Abstract and prejudicial notions proliferated across Europe, distorting the historical facts of Persian, Arab, **Turkish**, and **Amazigh** civilizations, among others, referring to their periods of development and prominence as “Dark Ages” and appropriating many of their philosophical, legal, mathematical, medical, and artistic discoveries and practices while denigrating **Islam**.

Orientalism was the predominant discourse of early and colonial-era Middle Eastern cinema, by which Europeans such as the Lumière brothers, Félix Mesguich, Julien Duvivier, and other early filmmakers projected exotic locales and character types, thus promoting support for colonialism at home and assimilation abroad among indigenous peoples. Hollywood cinema (for example, films **starring** Rudolph Valentino) and commercial European cinema (for example, *Cabiria* [Giovanni Pastrone, 1914]) also partook of this discourse, as documented in *Hollywood Harems* (Tania Kamal-Eldin, 1999), *Planet of the Arabs* (Jacqueline Salloum, 2003), *Reel Bad Arabs* (Sut Jhally, 2006), and *Valentino's Ghost: Why We Hate Arabs* (Michael Singh, 2015), as did the film industries of **Egypt** and, eventually, Turkey, **Lebanon**, and **Iraq**. The practice has continued throughout the postcolonial era, with Hollywood productions slowly evolving but retaining the same underlying preconceptions and prejudices. Examples are *Arabian Nights* (John Rawlins, 1942), *Land of the Pharaohs* (Howard Hawks, 1955), *Exodus* (Otto Preminger, 1960), *Midnight Express* (Alan Parker, 1978), *Raiders of the Lost Ark* (Steven Spielberg, 1981), *The Delta Force* (Menachem Golan, 1986), *Not without My Daughter* (Brian Gilbert, 1991), *Syriana* (Stephen Gaghan, 2005), *Body of Lies* (Ridley Scott, 2008), *Argo* (Ben Affleck, 2012), and *Aladdin* (Ron Clements/John Musker, 1992; Guy Ritchie, 2019).

Contemporary Middle Eastern cinema is also not without its orientalist tendencies: in commercial **genres** such as *bourekas* films in **Israel**, sex **comedies** in Turkey, and **musicals** and **belly-dancing** films in Egypt and elsewhere, and also in auteurist works such as those of **Nacer Khemir**, Hanna Elias (*The Mountain* [1991], *The Olive Harvest* [2003]), **Ziad Doueiri**, **Mohamed Al-Daradji**, **Bourlem Guerdjou**, **Mehdi Charef**, **Ferzan Özpetek**, and Turkish French director Deniz Gamze Ergüven's *Mustang* (2015)—although some of these could also be read as critiques of the practice. For example, the way many of **Abbas Kiarostami**'s best-known films, such as those in the **Koker Trilogy**, have been shot in remote rural areas of **Iran** has provoked critiques that his is an orientalizing gaze; however, it has also been seen as a means of deconstructing just such an approach.

Orientalism in film, literary, and cultural studies, as well as in the cinema itself, has been challenged by numerous scholars, including Frantz Fanon in the context of the **Algerian** war of liberation, **Edward Said**, Fuad Sha'ban (*Islam and Arabs in Early American Thought: The Roots of Orientalism in*

America [1991]), **Ella Shohat**, Christina Klein (*Cold War Orientalism: Asia in the Middlebrow Imagination, 1945–1961*), Matthew Bernstein and Gaylyn Studlar (*Visions of the East: Orientalism in Film*), Jack Shaheen (*Reel Bad Arabs: How Hollywood Vilifies a People* [2001; 2009]), and Tim Jon Semmerling (“*Evil*” *Arabs in American Popular Film: Orientalist Fear* [2006])), and has consistently been foregrounded, criticized, and deconstructed by Middle Eastern films. Indeed, cinema would appear ideally suited to this sort of critique: its dominant institutional and narrative-compositional structures have not only accorded historically with the rationalist abstraction, reversal, and projection deployed within orientalism, but also supply means and techniques to facilitate their subversion. Examples of Middle Eastern cinema that are critical of orientalism are many and span the generic spectrum. Noteworthy are **documentaries** and avant-garde works by **Assia Djebar**, **Jayce Salloum**, **Forough Farrokhzad**, **Belkacem Hadjadj**, **Jocelyn Saab**, **Walid Ra’ad**, **Lamia Joreige**, and **Akram Zaatari** and features by **Rashid Masharawi**, **Youssef Chahine**, **Elia Suleiman**, **Mohamed Chouikh**, **Mohammad Malas**, and **Palestinian** filmmaker Sobhi al-Zobaidi.

Contemporary discourses of multiculturalism, ostensibly opposed to orientalist modes of thought, have sometimes been seen as in fact incorporating the discourse. Cinematic critiques of this appropriation have been slow to emerge but are characteristic of **exilic and diasporic** films such as those directed by **Annemarie Jacir** and by many **beur** filmmakers. Contemporary theorists of orientalism such as Sabry Hafez, Rey Chow, Steven Salaita, Wael Hallaq, Ghassan Moussawi, Douglas Little, Heike Schotten, and John Carlos Rowe continue to build on and revise the foundational work of Said.

OSLO ACCORDS. These formal declarations, signed between **Israel** and the **Palestine** Liberation Organization (PLO) in September 1993, marked their first negotiations since the establishment of Israel in which each side officially recognized the other’s existence. Finalized in Oslo, Norway, after having been secretly undertaken without U.S. involvement, then signed in a public ceremony on the White House lawn by Israeli Prime Minister Yitzhak Rabin and PLO Chairman **Yasser Arafat**, the accords established the Palestinian Authority as the official government of the West Bank and Gaza Strip, thus allowing the exiled PLO to “return” and officially ending the **Israeli Occupation**. However, the accords crucially left important issues, such as Palestinian **refugees’** right of return, the status of Jerusalem, Israeli settlements, and borders (collectively termed “final status” issues), for future, unspecified negotiations.

The Oslo Accords allowed Palestinians to set up their own institutions and enabled filmmakers access to national funds and an ability to shoot on location more readily. They also foregrounded the fact that Palestine was not an official nation-state, thus prompting the discontent that would become part of

the impetus for the Al-Aqsa **Intifada**. Whereas footage of the famous handshake between Arafat and Rabin under Bill Clinton's tutelage found its way into numerous **documentaries**, many post-Oslo Palestinian films, including several features, have dealt implicitly with ensuing Palestinian disillusionment and difficulties. *Waiting* (Rashid Masharawi, 2005), *Checkpoint* (Tom Wright, 1997), *Ford Transit* (Hany Abu-Assad, 2002), *Wall* (Simon Bitton, 2004), and *Crossing Kalandia* (Sobhi al-Zobaidi, 2002) focus explicitly on checkpoints and the West Bank barrier/wall, while territorial fragmentation is a critical part of the story line in *Rana's Wedding* (Abu-Assad, 2002) and *Divine Intervention* (Elia Suleiman, 2002).

OTHER, THE (1999). In this film, one of his last, **Youssef Chahine** launches an attack on the two forces he had come most to despise over the previous decade: a resurgent, intolerant **Islamism**, and the economic imperialism of **transnational** capitalism, exemplified by the United States. Adam, a half-Egyptian, half-American student is studying "terrorism" in the United States alongside his **Algerian** friend, Bouzid. After a meeting with **Edward Said** (playing himself), who preaches the universality of cultural and scientific advancement, Adam heads home to Cairo, where he falls immediately in love with a reporter, Hanane, who is trying to develop a story on an Egyptian entrepreneur, Dr. Essame. Essame is working with Adam's extremely wealthy parents on a scam that proposes, but will not actually build, an elaborate interfaith center in the Sinai. Hanane gradually uncovers the crime, but she is kidnapped by her fundamentalist brother Fathi (portrayed as a hypocrite who yearns for luxury and wants to go to the United States), who has begun to collaborate with Adam's fiercely—indeed perversely—possessive, U.S.-born mother, Margaret. At film's end, Margaret's conniving leads to the deaths of the young protagonists, who lie hand in hand, covered in blood. We also learn that Bouzid has died in terrorist violence in Algeria.

These youth are destroyed by intolerance for the "other" in an updated version of a theme that had long absorbed Chahine. In this instance, however, the film provides a clear metaphor for the way American foreign policy practices involving support for autocratic regimes serve to further political Islam, including its most intolerant manifestations. In interviews, Chahine spoke about the relationship between political disillusionment and the attraction of young people to extreme forms of Islam. Although *The Other*, an atypically straightforward melodrama, does not depict Islamist social provision or piety, it does depict some reluctance on Adam's part to relinquish his class privilege, with recurrent images of jewelry, symbolic of decadence, throughout. Meanwhile, Margaret uses the pyramids of Giza as a means to feign a connection to Egypt that she does not really feel. Adam and Hanane's formal marriage is staged there, but their passionate, genuine love is ex-

plored, rather, in the picturesque deserts of the Sinai, where they quote **nationalist** poet **Salah Jahin** and dedicate themselves to each other and the country.

OUT OF LIFE (1990). Director **Maroun Baghdadi** offers a claustrophobic perspective on the **Lebanese Civil War** with the story of a French photojournalist, Patrick Perrault, held hostage by Shi'i militants. Inspired by photojournalist Roger Auque's real-life account of his abduction, captivity, and release, *Out of Life* critiques reflexively the politics of representing the **Middle East** at war. Whereas Perrault's perspective focalizes the film, the Frenchman's close contact with his captors enables them to be understood as victims as well as victimizers. The complicity of French policy is subtly referenced, but Baghdadi's depiction of the war allows no room for heroics. Rather than sensationalizing the spectacle of war, the film deploys stylistic and symbolic techniques that emphasize typically unobserved undercurrents of war trauma and anxiety. This is exemplified in the opening sequence, when the intrepid photojournalist is kidnapped and blindfolded, thus both rendering him a helpless hostage and obstructing the ocular superiority of his profession. Similarly, tracking shots of ravaged landscapes are juxtaposed with panning shots of undisturbed pedestrian life, which reproduces affectively the physical and psychological rupture of the city.

OUT ON THE STREET (2015). An instance of filmed theater of the oppressed, this experimental film, directed by Jasmina Metwaly and Philip Rizk and scripted from improvisation, offers a performative analysis of the predicament of labor in **Egypt** in the wake of the **Arab Uprisings**. The film is set in an abandoned factory in Cairo and features an ad hoc grouping of skilled workers who have become unemployed due to numerous factory closures brought about by the liberal policies of former Egyptian president Hosni Mubarak. The workers act out their predicament by playing various roles in the true story of a factory accountant whose demotion ignites a protest by the workers. Contextualized by surreptitious footage of the factory ruins and nonsynchronous sound bites from key political speeches of the revolutionary period, *Out on the Street* serves at once to empower its worker-actors and to critically reference the **censorship** in Egypt's contemporary cultural sphere.

ÖZPETEK, FERZAN (1959–). Born in Istanbul, Özpetek moved to Italy in 1977, studying film and art history in Rome, then serving as an assistant director during the early 1980s. His first film, *Steam: The Turkish Bath* (1997), received international acclaim at **film festivals**, but his status as a **transnational** director has been received with controversy in **Turkey**, where both *Steam* and his second film, *Harem Suaré* (1999), have been accused of

orientalism notwithstanding their limited deconstruction of that ideology. Such criticisms have been compounded by Özpetek's homosexual intertext, which some Turkish critics associate negatively and incorrectly with Western influence, and his choice to reside in Italy rather than Turkey. Özpetek is nonetheless regarded as an important director, well respected enough to have been appointed jury chair of the 2005 Antalya Film Festival. Since 2000, he has continued to write and direct films but mostly in Italian.

P

PALESTINE. The historic land of Palestine is located on the west coast of the Mediterranean Sea, in a West Asian region known as the Levant, or Fertile Crescent, or Bab el-Shams. To its north lies **Lebanon**, to its northeast **Syria**, to its east **Jordan**, and to its southwest **Egypt**. Ruled by the Ottoman Empire from 1516 until the end of World War I and populated historically by Arabs of the Jewish, Christian, Muslim, and Baha'i religions, historic Palestine came under the British Mandate between 1923 and 1948. In November 1947, the United Nations proposed to divide the region into two countries, one **Zionist (Israel)** and one Arab (Palestine), but the terms of General Assembly Resolution 181 (the Partition Plan) ultimately were not satisfactory to either grouping, and on 15 May 1948, one day following the declaration of the Jewish state of Israel, a war erupted between Zionist forces and the armies of Egypt, Jordan, Lebanon, Syria, and **Iraq**, which had entered Palestine to reinforce Palestinian irregular forces and the Arab Liberation Army (sponsored by the Arab League). The war ended in July 1949, with a Zionist victory that expanded Israel's borders beyond those designated by Resolution 181, with the loss of more than 500 Palestinian Arab villages and the displacement of 750,000 Palestinian Arabs across the region. Although hundreds of thousands of Palestinians became **refugees** in the West Bank, Gaza Strip, and neighboring countries including Lebanon, Syria, Jordan, and Egypt, and many Palestinians stayed in the West Bank and Gaza Strip, a substantial number also remained in what would become Israel; today, these Palestinians are referred to as Palestinian Israelis or 1948 Palestinians.

Although a few Palestinian films, mostly shorts and **documentaries**, were made under the British Mandate, there were no Palestinian film organizations prior to 1948, and hardly any Palestinian cultural institutions survived the **Nakba**. Only after the establishment of the Palestine Liberation Organization (PLO) in 1964 did that organization become the institutional setting for Palestinian cultural projects, all of which occurred in **exile**, such as **Palestinian Revolution Cinema**. The 1967 **Israeli Occupation** was a turning point in Palestinian filmmaking, initially under the general leadership of **Yasser Arafat** in Jordan, then Lebanon, which developed into Palestinian Revolution

Cinema. Prior to 1967, the Palestinian story was largely told by others: Israelis, other Arab nationals, foreigners. Thus, the Palestinian Revolution Cinema, which incorporates all Palestinian films made between 1967 and 1982, much of which is now part of the **Lost Archives of Palestinian Films**, served to expose a Palestinian story that had hitherto been concealed or at best misrepresented, depicting the **national** struggle from within, yet in exile. It was not until the 2000s, however, that Palestinian filmmakers, in the wake of new discoveries about those archives, began narrating their cinematic history, with *Kings and Extras: Digging for a Palestinian Image* (Azza el-Hassan, 2004) and *Off Frame (AKA Revolution until Victory)* (Mohanad Yaqubi, 2015).

The post-1948 Occupied Palestinian Territories (OPTs) have been structurally dependent on foreign aid: until 1967, the West Bank and the Gaza Strip were completely dependent on Jordan and Egypt, respectively; between 1967 and 1993, this dependency was directed almost exclusively toward Israel, and currently, toward Western donor countries and institutions, with a modicum of autonomy granted by the **Oslo Accords**, which facilitated a debt economy and a proliferation of nongovernmental organizations in the region. Reflecting this reality is the fact that, with the exception of Palestinian Revolution Cinema, financial assistance for Palestinian film projects has been meager. Jordanian, Egyptian, and Israeli control of the OPTs also entailed restriction and **censorship** of Palestinian cultural expression, which was perceived as a threatening statement of nationalist sentiment against occupying forces. Before *Fertile Memory* (Michel Khleifi, 1980), the only films produced by Palestinians were those filmed outside the territorial boundaries of the homeland.

The 1980s and 1990s were intense periods of failure and accomplishment in Palestinian politics, when the fight for independence reached its peak with the First **Intifada** and ensuing negotiations. After the 1993 Oslo Accords, with the implementation of the Palestinian Authority in the West Bank, and furthermore after the 2005 Israeli withdrawal from Gaza, an ostensible lifting of restrictions on expression for Palestinians occurred in both territories. However, the heightened humanitarian crisis in Gaza following the Israeli blockade that began in 2009, along with Israel Defense Forces (IDF) bombardments of the region in 2008–2009, 2012, and 2014, diminished efforts at cultural expression there. In the West Bank, the growing Israeli settler presence, armed and guarded by IDF soldiers, and an accompanying depopulating of Palestinian neighborhoods in Jerusalem and, especially, Hebron have returned many parts of the OPTs to pre-Oslo conditions, equally un conducive to a focus on cinema.

Nevertheless, against this background, Palestinian cinema emerged in its contemporary form—first in the films of Khleifi, with their depictions of a forgotten or lost, idyllic past, and of **Elia Suleiman**, portraying the events of

exile that disrupted that past—and attempting to construct a historical continuity of Palestinians in the context of political and psychological breaks. The initial Palestinian filmmakers (such as Khleifi, Suleiman, **Mohammed Bakri**, Nizar Hassan, and **Hany Abu-Assad**) were all Israeli citizens and thus, unlike their counterparts in the OPTs, were able to study abroad or in Israel and obtain funding from non-Palestinian institutions. Contemporary Palestinian cinema has been driven by individual filmmakers wishing to address creatively Palestinian historical, political, cultural, or social issues outside the rubric of Palestinian institutional support. The lack of financial assistance did not change post-Oslo, as Palestinian Authority ministries charged with governing cultural production have had little money and often suffered from nepotism, prompting most Palestinian filmmakers to seek financial assistance abroad. These conditions were exacerbated after the Al-Aqsa Intifada and peaked during the 2006 U.S.-backed boycott following the electoral victory of Hamas, an **Islamist** organization, in Gaza. This, plus the fact that Palestinian films are often produced abroad due to military restrictions, such as curfews, roadblocks, and checkpoints, renders Palestinian cinema fundamentally exilic and diasporic, and at times **transnational**.

On the one hand, this has also to do with the fact that Palestinian cinema does not function as a national industry and is largely driven by individual filmmakers seeking funds transnationally. On the other hand, it is an effect of the historical and political reality of Palestinians: a people without a nation-state. Palestinian films generally present varied perspectives on the Nakba, Israeli Occupation, and other aspects of the conflict in the region, often standing to critique approaches by Jewish Israeli films. They may address an idyllic past (*Wedding in Galilee* [Khleifi, 1987] and, more nostalgically, *The Olive Harvest* [Hanna Elias, 2003]); the loss of land since 1948 (*Independence* [Nizar Hassan, 1994], *The Milky Way* [Ali Nassar, 1997], *1948* [Bakri, 1998], *My Very Private Map* [Sobhi al-Zobaidi, 1998], and *1948: Creation and Catastrophe* [Ahlam Muhtaseb/Andy Trimlett, 2017]); difficulties faced by refugees (*A World Not Ours* [Mahdi Fleifel, 2012], *Coffee for All Nations* [Wafa' Jamil, 2016], and the films of **Mai Masri**, **Rashid Masharawi**, **Leila Sansour**, and al-Zobaidi); life under occupation (*Curfew* [Masharawi, 1993], *Jenin, Jenin* [Bakri, 2002], *Arna's Children* [Juliano Mer, 2003], *Fatenah* [Ahmed Habash, 2009], *Infiltrators* [Khaled Jarrar, 2012], *Where Should the Birds Fly?* [Fida Qishta, 2013], *5 Broken Cameras* [Emad Burnat/Guy Davidi, 2013], *Dégradé* [Arab and Tarzan Nasser, 2015], *3000 Nights* [Masri, 2015], *It's Not Just Documentaries Project* [Community Media Center of Gaza, 2015], *Ghost Hunting* [Raed Andoni, 2017], Abu-Assad's *Ford Transit* [2002], *Rana's Wedding* [2003], *Paradise Now* [2005], and *Omar* [2013]); or the existential crisis that comes with exile and a fragmented life (Suleiman's *Chronicle of a Disappearance* [1996], *Divine Intervention* [2002], *The Time That Remains* [2009], and *It Must Be Heav-*

en [2019]; *Far from You* [Samirah Alkassim, 1997], an allegorization of Egyptian singer **Umm Kulthum**; *My Love Awaits Me By the Sea* [Mais Darwazah, 2013], a utopic love story set in the context of return; and experimental films such as *In the Future, They Ate from the Finest Porcelain* [Larissa Sansour, 2015] and those of **Basma Alsharif**. The exilic and transnational nature of Palestinian cinema combined with the political chaos of the OPTs has meant that the **exhibition** and popularity of Palestinian films has been driven outside the homeland, into international film circuits or **film festivals** dedicated primarily to Arab or Palestinian cinema.

After the Al-Aqsa Intifada, the New Fund for Cinema and Television (NFCT), an Israeli nongovernmental cinema organization founded in 1993, established funding and support streams for nominally Palestinian-run film production sites and companies in the OPTs, as part of the *hasbara* cultural diplomacy project. Some of the works produced are **orientalist** films directed by and **starring** Palestinians, such as *Thirst* (Tewfik Abu Wael, 2004), produced by Zimaon Limited Partnership, and *Al-Jisr: The Bridge* (Ebtisam Ma'arana, 2004), produced by the NFCT. At the same time, exilic and diasporic Palestinian filmmakers such as **Annemarie Jacir** and **Norma Marcos**, as well as Masharawi, a Gazan refugee who runs the strictly Palestinian **Cinema Production and Distribution Center**, have often been disallowed entry into the OPTs either to shoot or to screen their films.

Since 2008, many Palestinian filmmakers have increasingly distanced themselves from Israeli cultural umbrellas, partly signaling their unspoken consensus to take up the Palestinian-led call for boycott, divestment, and sanctions from/against Israeli commercial, academic, and cultural organizations and institutions. Palestinian Israeli Suha Arraf, for example, whose short *Home* (2004) was financed by the NFCT, made a point of registering as Palestinian rather than Israeli her later *Villa Touma* (2014) when submitting it to international **film festivals**, even though it received some support from the Israeli Film Fund and most of its shooting was conducted in Haifa. (The Israeli Ministry of Culture subsequently demanded that she return the money.)

During the 2010s, the Palestinian cinemascapes has expanded in all facets of production, distribution, and exhibition and includes an increasing number of short films as well as more films directed by **women**, more OPT-based nonprofit film organizations and production companies, and more international, Palestine-themed film festivals. In this context, and although the **Arab Uprisings** did not manifest significantly in the OPTs, where revolutionary struggle has been ongoing for many decades, Palestinian cinema has continued to develop due to both the invention of very lightweight and compact digital cameras, which have made filmmaking more accessible and enticing, and increased funding from private donors and foundations such as the Arab

Fund for Arts and Culture and the Doha Film Institute. **Omar (Hany Abu-Assad, 2013)** was in fact the first Palestinian film entirely funded by Palestinian donors.

PALESTINIAN FILM FOUNDATION (PFF). A nonprofit organization founded in 2004 in the United Kingdom, partly through the efforts of the School of **Oriental** and African Studies, the PFF coordinates Palestinian **film festivals** and seminars throughout the United Kingdom.

PALESTINIAN REVOLUTION CINEMA. The entirety of the films produced by various **Palestinian** political factions between 1968 and 1982 are often referred to as the Palestinian Revolution Cinema. No Palestinian film organizations existed prior to 1948, and hardly any Palestinian cultural institutions survived the *Nakba*. However, after its formation in 1964, the Palestine Liberation Organization (PLO) fostered cultural projects. The Palestine Film Unit (aka Palestine Films) was founded in 1968, in **Jordan**, through the support and patronage of Fateh, itself a party created in **exile**. Films were understood as symbiotic with political life and the Palestinian revolution, echoing the ideology of **Third Cinema** across the **colonial** and postcolonial world. The unit ran under the motto “A gun in one hand, and a camera in the other” and was dedicated to recording revolutionary events.

The majority of its films were conceived as pedagogical documentaries providing counternarratives to the erasure of Palestinians by **Israel** and the experience of exile and diaspora. *With Our Souls, with Our Blood* (1971) was the unit’s first film. Documenting Black September, it represented a collective effort between director Mustafa Abu ‘Ali, camerawoman **Sulafah Jaddallah** (shot and paralyzed during production), and cameraman Hani Jawhariya (later killed, camera in hand, during the **Lebanese Civil War**). During this time, other Arab and foreign artists also made films about the Palestinian revolution, most famously *Here and Elsewhere* (1976), filmed in Jordan by Jean-Luc Godard, who was invited by Hani Jawhariya to shoot a different film, *Until Victory*, which was interrupted by the events of Black September and never completed as planned. Godard purportedly donated his video camera to the unit, after completing, with Anne-Marie Miéville, *Here and Elsewhere* (1976), which he suggested was meant to express the impossibility of making a film about the Palestinian revolution. Contradicting such a claim was the earlier revolutionary film *The Red Army/PFLP: Declaration of World War* (1971), a militant approach to the Palestinian struggle shot in **Lebanon** by Japanese filmmakers Maso Adachi and Kôji Wakamasu. (Adachi returned to Lebanon in 1974, where he was imprisoned in Beirut in 1997, prior to being deported back to Japan in 2000.)

After the PLO was expelled from Jordan in 1971 and moved to **Lebanon**, Beirut became the center of Palestinian filmmaking. The early years in Lebanon were the prime of Palestinian revolution filmmaking, with over a dozen films made in 1973 alone under the auspices of various political parties, including the Popular Front for the Liberation of Palestine's Committee for Central Information in 1971, the Democratic Front for the Liberation of Palestine's Artistic Committee in 1973, and the PLO's Division of Artistic Education in 1973. In 1973, however, all factions agreed to support a nonpartisan "Palestinian Cinema Group," which only produced one film, *Scenes of Occupation from Gaza* (directed by Abu 'Ali), after which the group disbanded.

Much of the footage from this time came to be seen as a visual archive of Palestinian life, ranging from the only extant footage, shot by Jawhariya, of Palestinian **refugees** crossing the Jordan River as they were expelled from Israel after the Six-Day War to scenes of dispossession in the Gaza Strip and various scenes of life and revolution in Lebanese refugee camps. The films likewise documented military and *fedayeen* (guerrilla) actions, revolutionary events, and scenes of Palestinian resistance and were screened in Lebanon and at international **film festivals** through the mid-1970s; the filmmakers also donated footage to foreign artists and made newsreels of them. Funding for films had come from the PLO and its constituent guerrilla groups, with production eventually winding down and more or less ending by 1982, when, significantly, most of the films in the archive disappeared upon the Israeli invasion of Beirut. Knowledge of their whereabouts remained largely unknown until the appearance of the **documentaries** *Off Frame (AKA Revolution until Victory)* (Mohanad Yaqubi, 2015) and *Looted and Hidden: Palestinian Archives in Israel* (Rona Sela, 2018). *See also* ISRAELI OCCUPATION; LOST ARCHIVES OF PALESTINIAN FILMS.

PANAHI, JAFAR (1960–). Born in Mianeh, Eastern Azerbaijan, **Iran**, Panahi began writing and photographing at a young age. After serving in the **Iran–Iraq War**, he studied cinema in Tehran, making several short **documentaries**. He then worked as an assistant director on the last film in **Abbas Kiarostami's Koker Trilogy**, *Through the Olive Trees* (1994). Kiarostami wrote two of Panahi's subsequent five directorial features, *The White Balloon* (1995) and *Crimson Gold* (2003), although his influence over style and subject is somewhat less marked in the later film. *The White Balloon*, however, along with *The Mirror* (1997) feature children; the latter is also highly self-reflexive, as the lead character, a young girl trying to get home, decides halfway through the film to abandon it and actually try to get home! She is followed by the crew in a manner somewhat reminiscent of Kiarostami's *Close-Up* (1990) and referenced intertextually by the much later **Tunisian** film *Making Of* (Nouri Bouzid, 2005).

Panahi has spoken of these two films as his apprenticeship; his subsequent three features contain adult protagonists. *The Circle* (2000) is a formally audacious film that follows a series of **women** on the streets of Tehran as each struggles to overcome various obstacles presented by an authoritarian patriarchal society. *Crimson Gold* is the story of Hossein, a pizza deliveryman whose job takes him to a variety of class settings. The film balances humor—as Hossein distributes pizza to all comers when prevented from leaving the scene of an illegal party, or cavorts in the luxury penthouse of a client—with a darkly critical view of a hypocritical, class-divided society: Hossein eventually kills himself after a jewel heist in which he is involved goes wrong. *Offside* (2006), set and largely shot immediately before, during, and after a decisive soccer match against Bahrain that qualified Iran for the 2006 World Cup, portrays a group of young women who dress as boys in order to enter the national stadium, from which women are banned. Discovered by various means, they are sequestered outside the arena, just beyond sight of the action, and much of the film records their repartee with the young male soldiers who must guard them. The absurdity of their situation is emphasized when one of the captives, desperate to urinate, is forced to wear an Ali Karimi mask so as to hide her face from any (male) fans she might encounter in the toilets. *Offside* marks a departure from Panahi's previous films in that its cinematography is more restrained, his prior partiality and aptitude for fluid camera movement as expressed in long shots/long takes largely abandoned.

The Circle, *Crimson Gold*, and *Offside* are all banned in Iran, and since Panahi sees Iranians as his primary audience, this has caused him considerable regret; nevertheless, he is adamant about making the films that pursue his interests and avoiding self-censorship just to appease the country's authorities. By the same token, Panahi, like Kiarostami before him, has emphasized that filmmakers face difficulties everywhere and that **censorship** restrictions in Iran are just one instance of a global phenomenon. Although he has claimed in interviews that his films are not political, this would appear true only in the narrowest sense of the term; in addition to being compelling works of art available to a worldwide audience, they are in fact committed interventions into contemporary conditions in Iran. As he himself has indicated, Panahi's treatment by U.S. immigration officials when in transit at John F. Kennedy Airport in 2001 (he was shackled for 12 hours and denied air transit through the country, presumably because of his nationality) reflects ironically on his having just been granted a freedom of expression award by the National Board of Review.

After the Iranian Green Movement against election fraud in 2009, Panahi expressed strong support for the protestors, for which he, his wife and daughter, and 15 friends were arrested on charges of propagandizing against the Iranian government. In 2010, Panahi was sentenced to six years in jail and

subjected to a 20-year filmmaking ban that included restricting him from leaving the country. He has nonetheless continued to make films, all of which have been smuggled out of Iran and won international prizes, including *This Is Not a Film* (2011), *Closed Curtain* (2013), *Taxi Tehran* (2015), and *3 Faces* (2018). *This Is Not a Film* is a depiction of one day in Panahi's life while waiting for his verdict to be announced. The movie is shot almost entirely in Panahi's apartment and questions the formal boundaries between narrative, experimental, and documentary cinema, which results in a direct commentary on Iranian cinema under scrutiny by the system. Panahi was one of more than 200 signatories of a November 2019 open letter condemning state censorship in Iran.

PAN-ARABISM. Arab **nationalism** may be plotted along two interconnected tracks—the linguistic and the religious. Most Arab countries have established Arabic as their official language and **Islam** as their official religion, notwithstanding their significant ethno-religious minority populations and their diverse political and economic systems, on grounds that Islam's structural flexibility can help foster a unifying national and cross-regional identity in opposition to **colonialism** and, later, **transnationalism**. The pan-Arabist movement, however, has historically deemphasized religious observance and has encouraged open participation by non-Arabs and non-Muslims, even while upholding ideas derived from classical Islamic philosophy, often adapted to be compatible with socialism. Since the end of the Cold War, however, and the increase in Western military and humanitarian activity in the **Middle East**, pan-Arabism has lost much ground to Islamism, which has proven a compelling ideological alternative for those seeking respite from autocratic regimes and alliances with Western powers seen as compromising to regional self-determination.

Occasional calls for pan-Arab **nationalism** under the Ottoman Empire were not met with success following its demise, as the division of Arab lands between the British and French under the Sykes–Picot Agreement only further divided historically interconnected peoples. The most important figure in the movement since then has been **Gamal Abdel Nasser**, whose ascent to power in **Egypt** and successful defiance of Western powers earned him respect and a wide following throughout the Arab world and Soviet bloc. In 1958, under Nasser's guidance, **Syria** joined with Egypt to form the United Arab Republic (UAR); however, this pan-Arab formation lasted only three years before Syria left the union due to internal disputes over the character of its own professed socialism. Subsequent attempts to resuscitate the UAR, involving the possible inclusion of **Iraq**, never materialized, although the Ba'athist parties that then held power in Iraq, and retain it in Syria, were originally strong proponents of pan-Arabism. Nasser's own prestige and that of pan-Arabism in general was severely dented by the loss of the 1967 Six-

Day War against **Israel**, commonly referred to simply as the **Defeat**. During the 1970s, Libyan President Muammar al-Gaddafi also attempted to unify the Arab states under the rubric of “Islamic socialism” but with little concrete result. Several oil-rich, oligarchic ministates along the Arabian–Persian Gulf, however, affiliated to form the **United Arab Emirates** in 1971, largely in opposition to pan-Arabist and socialist efforts and with implicit Western support.

Several films celebrate Nasser as a great leader of the pan-Arab cause: perhaps the most notable is *Saladin* (**Youssef Chahine**, 1963), the Arabic title of which, *El Nasir Salah El Din* (The Victory of Saladin), puns on Nasser’s name, explicitly relating him to the wise and tolerant leader of Arab Muslim resistance to the 12th-century Crusaders and firmly placing Arab identity above religion, while neglecting to mention that Saladin was in fact a **Kurd**. Chahine’s subsequent *The Sparrow* (1973), made the year after Nasser’s death, is a record of the hubris, mismanagement, and corruption that led to the Defeat, but nonetheless includes a positive national allegorical figure who refuses to accept his resignation.

In Syria, pan-Arabist filmmaking took place primarily within the state-run cinema sector and was often featured at the Damascus International **Film Festival** during the early 1970s. It is perhaps best exemplified by director **Omar Amiralay**’s first documentary, *Film-Essay on the Euphrates Dam* (1970), which celebrates a government-sponsored rural dam redolent of Nasser’s controversial Aswan project—a perspective Amiralay would recant in subsequent works. Pan-Arabism was also integrated into Iraqi filmmaking in the years leading up to the Ba’thist revolution and, subsequently, once the Iraqi film industry had been nationalized. The **Lebanese** film industry, also linked transnationally to the Egyptian industry, propagated its pan-Arabism structurally by mimicking the Egyptian model and resisting the development of a truly national cinema, even while increasing the country’s cinematic output. Notable in this regard is the work of director **Ali Al-Ariss**. By contrast, pan-Arabism has been represented negatively in Israeli cinema, for example, in *Avanti Popolo* (Rafi Bukai, 1986), and is baldly lampooned in the Disney-produced **Jordanian** feature *The United* (Amin Matalqa, 2013), while the Syrian *The Dupes* (**Tawfik Saleh**, 1973) offers strong criticism of the uneven or nonexistent support lent the **Palestinian** struggle by the Arab states.

PARADISE NOW (2005). Hany Abu-Assad’s film follows two **Palestinian** would-be suicide bombers, Said and Khaled. Childhood friends living in Nablus, they receive word that their operation is scheduled in Tel Aviv the following day. Greeted by an extremist group leader, they perform their “martyr videos” beset by comical technical glitches, don black suits, and receive crew cuts. When separated at the border on the day of the planned

attack, distractions postpone the action long enough for a renewed questioning of their decision. Suha, a Western-educated daughter of a martyr and Said's love interest, challenges them but convinces only Khaled to change his mind. Said, driven by guilt over his father's collaboration with **Israelis** and worried about his mother's financial future, goes through with the bombing. The film gained Abu-Assad international recognition and a dose of controversy for its entry into the Academy Awards' foreign film category under "Palestine" rather than "Palestinian Authority" and for humanizing suicide bombers. *See also* ISRAELI OCCUPATION.

PAYAMI, BABAK (1966–). Born in Tehran, Payami grew up in **Afghanistan**, then studied cinema at the University of Toronto, becoming a Canadian citizen. After returning to **Iran** in 1998, he directed *One More Day* (1999), a feature about a prisoner's leave. Payami then went to the Persian-Arabian Gulf island of Kish to shoot *Secret Ballot* (2001), about a woman who attempts to help the far-flung islanders vote in the presidential election and her relationship with the soldier who has been assigned to accompany her. Its long-shot/long-take aesthetic emphasizes landscape and the distance, both physical and psychological, between characters. The film met with **censorship** in Iran, as did its successor, *Silence between Two Thoughts* (2003), set in Afghanistan and shot just beyond the border in Iran, in which an executioner is ordered to marry his potential victim so that she will not die a virgin and hence go to heaven. Upon its completion, the latter film's negative was seized by the Iranian authorities, although a somewhat compromised version, smuggled out of the country and reassembled with the aid of computer files, was screened at the Venice **Film Festival**. Since these events, Payami has not returned to Iran and instead has been working on English-language film productions apparently unrelated to Iranian issues or concerns.

PETROFILMS. Oil was first discovered in the **Middle East** during the turn of the 20th century, and major United States and European oil companies such as Royal Dutch Shell, **Iraq** Petroleum Company (IPC), Anglo-**Iranian** Oil Company (AIOC), **Bahrain** Petroleum Company, **Kuwait** Oil Company (KOC), California Arabian Standard Oil Company, and Arabian-American Oil Company (ARAMCO) were quick to take control of its means of extraction, transport, refining, and distribution in Iraq, Iran, **Saudi Arabia**, Bahrain, Kuwait, **Qatar**, and the Trucial States (**United Arab Emirates**). Coincident with this **colonial** industrial development was the production by such companies of "prestige" **documentary** films, known as petrofilms, that were meant to serve an array of purposes, including company branding, advertising the consumption of petroleum products, and promoting oil as a vehicle of so-called national modernization projects in the region—the former two with

respect to Western audiences and shareholders, and the last of which with respect to local leaders and elites: rarely if ever were rural and urban masses invited to the screenings. While petrofilms were financed by the oil companies themselves, they were often produced by private entities—one of the more prolific of which was famed British documentarian John Grierson's Associated **Realist** Film Producers (part of his Film Center in London), which ended up overseeing the production of many tens of petrofilms for Shell—and were just as often circulated in nontheatrical and educational circuits as in theatrical and **film festival** circuits. During the post–World War II period and through the 1960s, some petrofilms were made at film institutes established in the region by Western governments or oil companies, utilizing poorly paid local labor and frequently attributing local authorship to the films that were produced. Their ideological orientation tended to mask such treatment as well as the oil companies' payment of low wages to, and immiseration of, local oil workers themselves, in part by depicting utopian regional cityscapes lined with skyscrapers and traversed by colorful, European-style automobiles—the promised effects of permitting Western companies access to, and control of, the countries' oil fields and pipelines. In exchange for such permission, petrofilms would regularly prop up the contemporary political regimes, often Western puppet governments. Petrofilms that have been excavated for scholarly reference include *Anglo-Iranian Oil Company's Operations in Iran* (AIOC, 1921); *Bataafsha Petroleum Film* (Shell, 1924); *The Persian Oil Industry: The Story of the Great National Enterprise* (AIOC, 1925); *In the Land of the Shah* (AIOC, 1926); *Airport* (Shell, 1935); *Dawn in the East* (AIOC, 1938); *Oil in Kuwait* (KOC, 1948); *Desert Venture* (California Arabian Standard Oil Company, 1948); *Petroleum and Kuwait* (KOC, 1948); *Oil across Arabia* (Trans-Arabian Pipeline Company / ARAMCO, 1950); *The Third River* (IPC, 1952); *Beladuna* (IPC, 1953); *Focus on Kuwait* (KOC, 1953); *Persian Story* (AIOC, 1953); *Ageless Iraq* (IPC, 1954); *Island of Allah* (ARAMCO, 1955); and *Close-Up on Kuwait* (KOC, 1961). The National Iranian Oil Company, formed after the nationalization of the AIOC, continued to make films about oil and related industries, mostly emphasizing modernization policies under the shah. The best known of these films is *A Fire* (1961), a 25-minute documentary short directed by **Ebrahim Golestan** and edited by **Forough Farrokhzad**, about an oil well fire in Ahvaz. See also TRANSNATIONALISM.

PHANTOM BEIRUT (1998). Ghassan Salhab's first feature explores the disaffected subjectivity of postwar Beirut, characterized by fleeting encounters with phantoms from the past and ever-present uncertainty about the future of **Lebanon**. Presumed dead for 10 years, Khalil is spotted by his old friends at the airport, a Lebanese paradigm of departure and return. They become enraged since, unlike Khalil, they had stayed in Beirut to fight.

When they confront him about his disappearance, his dispassionate emotional state provokes an intensified self-examination. Throughout the narrative, Salhab intercuts interview segments with the cast; these **documentary** moments, positioned outside the story, bear witness to the experience of war and survival. *See also* LEBANESE CIVIL WARS.

POST-YEŞİLÇAM. *See* NEW TURKISH CINEMA (POST-YEŞİLÇAM).

Q

QATAR. Neighboring the **United Arab Emirates (UAE)** and **Saudi Arabia**, Qatar is a sheikhdom that gained independence from Britain in 1971. It has since been ruled by three generations of the Al-Thani family, through two bloodless coups, both a case of a son removing his father from power. Like the UAE, Qatar only recently gained international recognition for its contribution to film culture with the inauguration of the Doha Tribeca **Film Festival** in 2009 and the affiliated Doha Film Institute (DFI) in 2010, which were at first derided by foreign critics, including Arab ones, over *Black Gold* (Jean-Jacques Annaud, 2011; released on DVD as *Day of the Falcon*). The DFI has nonetheless funded the production of numerous films that might otherwise not have been produced on account of their political angles, including *The Reluctant Fundamentalist* (Mira Nair, 2012). The DFI Grants Programme supports film, television, and web series development for first- and second-time makers in the Middle East and North Africa (MENA) region and feature films for makers from the non-MENA region (defined as including **Iran** and **Turkey**). The Qatari Film Fund annually supports as many as four feature-length films and eight shorts directed by Qatari filmmakers. To date, it has facilitated the production of 32 films. Founded by H. E. Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani, who also supports the arts and education more widely, the DFI offers youth programs, workshops, labs, and mentoring. The DFI ceased its collaboration with the U.S.-based Tribeca Film Festival in 2012. In its place, DFI inaugurated the Ajyal Youth Film Festival in 2013, which invites youth to serve on juries for various youth- and family-oriented films. In 2015, DFI also created the Qumra Film Festival, which focuses on first- and second-time filmmakers. Elsewhere, several universities in Doha's Education City, including Northwestern University in Qatar and Georgetown University in Qatar, offer courses and degrees in film and media production.

The earliest known films shot in Qatar were **petrofilms** produced by British Petroleum, focusing on oil discovery and extraction. Filmed in 1958 by a Danish expedition, *Beduiner* (Jette Bang, 1962), however, documents the nomadic lifestyle of the Al-Murrah tribe before it was radically transformed

by the discovery of oil. Distributed directly to audiences on VCD or DVD and now accessible on YouTube rather than commercially through theaters, Malayalam Home Cinema (or **Islamic** Home Cinema) was born in Qatar with *The Deceased Returns* (Salam Kodiyathur, 2004). Khalifa Al-Muraikhi, who was educated at Chapman University in the United States, is perhaps the best-known Qatari director, having made several short films—*The Blind Girl* (2000), *Threads beneath Sands* (2003), and *The End* (2004)—before directing *Clockwise* (2009), considered the first domestically produced Qatari narrative feature. *Clockwise* recounts legends of *djinns* teaching pearling songs (*ffiri*) to humans during the 1930s. Technicians were flown from Mumbai and Bangkok for the film's production, but its actors were cast from Qatari theater and television. The film's world premiere in Doha was part of the city's Arab Capital of Culture celebrations in 2010. Al-Muraikhi received a grant from the DFI in 2015 to develop another feature titled *Sahaab*. Other films that draw on indigenous Qatari culture include the children's film *Gharaguoo* (Hafiz Ali Abdulla, 2008), about songs for the 14th night of Ramadan.

QOBADI (GHOBADI), BAHMAN (1969–). Born in Baneh, **Iranian Kurdistan**, Qobadi moved from photography into super-8 filmmaking before becoming second-unit director on *The Wind Will Carry Us* (**Abbas Kiarostami**, 1999) and a principal actor in *Blackboards* (aka *The Blackboard*) (**Samira Makhmalbaf**, 2000), both set in Kurdistan. Kiarostami's influence is less marked in Qobadi's work than in that of Kiarostami's other assistants, **Jafar Panahi** and **Hassan Yekta**, perhaps because, for Qobadi, the Kurdish people and heritage are so central. This is reflected in his feature-film work and in the establishment of his production company, Mij Film, dedicated to encouraging Kurdish culture. This commitment is new to Iranian cinema and was indeed impossible prior to the period of liberalization following **Mohammad Khatami's** election as president. Qobadi's films focus on the struggle of an oppressed people to survive and, as is appropriate to a stateless nation populating several contiguous countries—primarily Iran, **Iraq**, and **Turkey**—borders and border-crossing comprise a major presence in the stories and mise-en-scène of his work. Long shots of the Kurdish countryside are balanced by images of the arbitrariness of borders. Indeed Qobadi's first two films, *A Time for Drunken Horses* (2000) and *Marooned in Iraq* (aka *Songs of My Homeland*) (2002), both conclude with scenes in which the protagonists cross the snowy, barbed-wire-marked border located high in the mountains between Iran and Iraq. These shots encapsulate much of Qobadi's desire to bear witness to the traumatic history and to indicate the enduring hopes and struggles of the Kurds.

In addition to depicting forced migration and the threat of chemical weapons, Qobadi's films also utilize **comedy**. An example is *Turtles Can Fly* (2004), set exclusively in Iraq—although close to the Turkish border—and the first film shot in that country following the fall of Saddam Hussein. Set immediately prior to, and at the start of, the Anglo-American invasion, much of *Turtles* focuses on an attempt to provide satellite television to a remote community so that its inhabitants may follow the progress of the war. The central character, a locally influential teenager, is indeed known as Satellite, an appropriate but also ironic title for a boy who understands something of the local and **transnational** currents affecting his life but is ultimately powerless to change them. *Half Moon* (2006) was commissioned as one of seven films and many other international artworks as part of Vienna's New Crowned Hope celebration of the 250th anniversary of Mozart's birth. Shot in Iran but set in Iraq, the film's subject is the search for a female singer. Despite limited shots of **women** singing, the film has been **censored** in Iran—although this may also be due to a perception that it promotes Kurdish autonomy. *No One Knows about Persian Cats* (2009) is a widely distributed and internationally acclaimed narrative feature about two young musicians trying to get visas to leave Iran and also includes much documentary-like footage of the underground music scene in Tehran, while *Rhino Season* (2012) features legendary *film farsi* star **Behrooz Vossoughi** as Kurdish Iranian poet Sahel, who is wrongly imprisoned for 30 years. *A Flag without a Country* (2015) is a documentary about Kurdistan and the Kurdish yearning for an autonomous country, in the context of continuing warfare in the region.

R

RAAD, WALID (1967–). Born in Beirut, Raad left during the **Lebanese Civil War** as a teenager to join family in the United States. His interest in photography and filmmaking led him to the University of Rochester, where he earned a Ph.D. in visual studies. On a return visit to Beirut after the war, he collaborated with **Jayce Salloum** on the experimental **documentary** *Up to the South* (1993), which challenges the simplistic representation of the resistance against **Israel** in southern **Lebanon**. Merging a propensity for artistic expression and an academic interest in critical theory, Raad created the Atlas Group, a semifictional archive committed to documenting the contemporary history of Lebanon. With particular interest in the wars between 1975 and 1990, Raad’s installations, videos, and performances have transformed prevailing discourse on the “Lebanese Civil War” from a self-evident and closed category to an elusive multiplicity of narratives. He achieves this by inserting fictional characters into documentary representations of historical events in order to challenge the homogenization of Lebanese historiography and disrupt the perceived veracity of empirical facts and figures. The Atlas Archive is thus an alternative site of historical documentation, where a fictional historian has accumulated research on car bombings, gambling habits, and war-era doctors and dentists—as chronicled in *Missing Lebanese Wars* (1996). Raad subsequently collaborated with the Visible Collective on *I Feel a Great Desire to Meet the Masses Once Again* (2005), which scrutinizes “extraordinary rendition” as a political strategy in the “war on terror.” In October 2019, the German city of Aachen withdrew an art prize, the Aachen Art Award, it had initially offered to Raad for his installation piece *The Atlas Group* (1989–2005), on grounds that Raad refused to denounce the **Palestinian**-led boycott, divestment, and sanctions movement. Subsequently, the Ludwig Forum for International Art, which facilitates the award, circumvented the city’s decision and announced that the formal recognition of Raad would proceed as planned.

RACHEDI, AHMED (1938–). Born in Tebessa, **Algeria**, Rachedi was professionally trained in the cinema section of the **Front de Libération Nationale** in Tunis, where he directed short films, newsreels, and **documentaries** and participated in or directed collective films, most notably *The Dawn of the Damned* (1965). Director of the **Office National pour le Commerce et l'Industrie Cinématographiques** from its establishment in 1967 until 1971, Rachedi also acted as a producer for Constantin Costa-Gavras and for **Youssef Chahine**. He adapted *Thala*, a novel by Kabyle author Mouloud Mammeri, into *The Opium and the Baton* (1969) and directed a screenplay by Rachid Boudjedra concerning North African migrant workers in France, *Ali in Wonderland* (1978). This film reveals many aspects of Arab life in Paris for the first time, as it explores the French deportation of Arab workers and the workers' views about being forced to leave. Since 1994, Rachedi has lived in Paris. *See also* AMAZIGH FILMS (BERBER FILMS); *BEUR CINEMA*.

RADIOIFFUSION TÉLÉVISION ALGÉRIENNE (RTA). Established in 1962, the RTA's aim was to promote cinematic development in **Algeria** through the training of film professionals and, in time, to help fund coproductions with the state-run cinema organizations. Numerous RTA films, including *Noua* (**Abdelaziz Tolbi**, 1972), *Nahla* (**Farouk Beloufa**, 1979), and those directed by **Mohamed Lamine Merbah**, were released theatrically, while a 16-mm RTA feature directed by novelist **Assia Djebar**, *The "Nouba" of the Women of Mount Chenoua* (1978), was screened at international **film festivals**. The 1970s were a period of fruitful cross-fertilization between the RTA and the **Office National pour le Commerce et l'Industrie Cinématographiques**. Resulting coproductions included *Autopsy of a Plot* (**Mohamed Slim Riad**, 1978) and *Leila and the Others* (**Sid Ali Mazif**, 1978). RTA resources were regrouped in 1987 to form *Entreprise Nationale de Productions Audiovisuelles*, headed by Merbah, which allocated funding to filmmakers and participated in several coproductions with the **Centre Algérien pour l'Art et l'Industrie Cinématographiques**.

RAHBANI BROTHERS, ASSI (1923–1986) AND MANSOUR (1925–2009). Along with legendary vocal diva **Fairuz**, the Rahbani Brothers became one of the most famous musical groups in **Lebanon** and throughout the Arab world. While working at the British-run Near East Radio in the 1950s, the trio combined Assi's musical compositions, Mansour's poetic lyrics, and Fairuz's distinctive voice in a manner that gained mass popularity. Assi and Fairuz married during this early period. In 1956, the group left Near East Radio in protest over the British attack on Suez and began working with the Baalbek international festival. By the 1960s, Assi and Mansour became

prolific producers of stage and television dramas and eventually collaborated with two Christian **Egyptian** film directors, **Youssef Chahine** and **Henri Barakat**, on three films: *The Ring Seller* (1965), *Exile* (1967), and *The Guardian's Daughter* (1968). The decision by the Greek Orthodox Rahbani Brothers to work with Christian Egyptians enabled them to develop a perspective both outside the framework of Lebanese **nationalism** and within an Arab Christian worldview, which offered a critique of Ottoman imperialism. Throughout their career, the Rahbani Brothers' work consistently showed solidarity with the **Palestinian** cause.

RAHEB, ELIANE (1972–). A founding member of the association Beirut DC (Development and Cinema), Eliane Raheb is also a **documentary** filmmaker. Her films interweave personal stories, including her own (*So Near Yet So Far* [2001], *This Is Lebanon* [2008]), with threads of the agitated Lebanese sociopolitical context. In addition to many short and medium-length works, Raheb has directed two full-length documentaries. *Sleepless Nights* (2012) focuses on the lives of people who experienced the **Lebanese Civil War**, primarily two troubled figures, Assaad Shaftari, a repentant war criminal, and Mariam Saiidi, whose son, Maher, disappeared during the war. They meet at a photography exhibition of missing young men, and Saiidi believes that Shaftari knows where the body of her son lies. *Those Who Remain* (2016) is set in a remote village in northern Lebanon, where Haykal Mikael, a Christian Lebanese, has decided to settle despite rumors of ISIS-affiliated groups in the region.

RANA'S WEDDING: ANOTHER DAY IN JERUSALEM (2002). In **Hany Abu-Assad's** first feature, Rana, aged 17, is given an ultimatum by her father: move with him to **Egypt** or choose a husband from his list of suitors. Challenging her father and **Palestinian** patriarchal society, Rana decides instead to marry her boyfriend, Khalil. With only 10 hours remaining until her father's departure, and Khalil stuck in Jerusalem, Rana sneaks out of her house to navigate the Al-Aqsa **Intifada** landscape of checkpoints, house demolitions, and omnipresent **Israeli** soldiers and surveillance. When she finally reaches Khalil, her odyssey continues: as a minor, she must obtain her father's consent in order to marry. In the end, Rana and Khalil are wed at a checkpoint, thus blurring the distinction between Palestinian private and political spheres. *Rana's Wedding* is as much about bravery against a restrictive society as it is about dealing with the **Israeli Occupation**: Rana's frustrated screams into a cellular phone cause a group of Israeli soldiers to point their guns at her while a handbag inadvertently left on a street corner delays traffic as a bomb-destroying robot is sent to defuse it.

RASOULOOF, MOHAMMED (1972–). Rasoulof was born in Shiraz and trained as a sociologist. He made several shorts before *The Twilight* (2002), a quiet study of Reza, a recidivist who is married in jail but, upon release, is unable to find even the most menial work to support his new family. Forced back into criminality, he is quickly reimprisoned. Although the film contains a darkly comic scene in which Reza argues with a guard over the desire to know the content of a turkey's egg, its overall tone is deeply pessimistic, with characters who cannot communicate and overtones of abuse, all reflected in the film's harsh visual texture, produced by sometimes handheld video.

The **documentary-like, realist** aesthetic of these films is abandoned in Rasoulof's visually alluring *Iron Island* (2005), a breakthrough work that screened widely at **film festivals**, including Cannes, and which, like *The Twilight*, Rasoulof also wrote and produced. Captain Nemat is the firm but fair patriarch of a large, heterogenous group of people who live on an abandoned oil tanker in the Persian–Arabian Gulf. The ship functions as a minisociety, allegorizing aspects of **Iranian** history, as the film alludes to several classic works in Persian culture, including Ferdowsi's *Shahnameh* and, through its casting of **Ali Nassirian** as the Captain, to **Dariush Mehrjui's** *The Cow* (1969). In order to raise money, Nemat has been systematically dismantling the ship, although he refuses to believe the ship's schoolteacher, who warns that it will soon sink, until Nemat is forced to move his community in any case by the threat of eviction from state authorities. The film ends as the community gathers in the desert to hear Nemat describe the fine new town that supposedly will be built there—an optimism that seems largely unfounded. *White Meadows* (2009) is an allegorical satire about a man who collects people's tears, while *Head Wind* (2008) is a documentary that discusses **censorship** in Iran, particularly of electronic media. Rasoulof has himself suffered from censorship and was sentenced to six years in jail in 2011, although the sentence was not enforced. Like Panahi, he has continued to make films in Iran that are broadly critical of the Islamic Republic and are consequently often banned. Noteworthy in this regard is *A Man of Integrity* (2017), a broadly realist film but one that employs an elliptical narrative style, typical of Rasoulof's work, in which Reza, a rural fish farmer, tries to function in society without paying bribes or giving in to corruption but is ultimately defeated by their ubiquity in Iranian society and himself becomes a corrupt boss in order to survive and flourish, a progression reminiscent of **Egyptian** filmmaker **Salah Abu Seif's** *The Thug* (1957). In July 2019, Rasoulof was again sentenced to a jail term, this time for one year, and forbade from leaving the country and from making films for two years. Rasoulof was one of more than 200 signatories of a November 2019 open letter condemning state censorship in Iran. His newest feature, *There Is No*

Evil, won the Golden Bear at the Berlin International Film Festival in February 2020; Rasoulof was not able to attend, and his prize was accepted on his behalf by his daughter, Baran, who **stars** in the film.

REALISM. Although realist films have been made both within and outside established film industries, their dominant aesthetic stands in contrast to the **genre-** and **star-**driven films typical of most such industries, including Hollywood but also, in the **Middle East**, the **Egyptian**, **Turkish**, and prerevolutionary **Iranian** cinemas. Whereas such industries typically emphasize escapism, realist films are more likely to emphasize everyday existence in a working-class, or occasionally middle-class, milieu, in order implicitly or explicitly to critique social systems—including **colonialism** and its aftermath. They are frequently produced outside a studio and shot on location, adopt a long-take/long-shot cinematographic style, and avoid unlikely happy endings. The Italian neorealist films that appeared after World War II provided an alternative model from that of Hollywood—and Bollywood—for filmmakers and audiences worldwide and have influenced **Third Cinema** movements, often far more radical than the original Italian films, including those in the Middle East. With regard to the Arab world, **Tunisian** director and critic **Nouri Bouzid** has argued that a realist cinema flourished after and in response to **defeat** in the 1967 war against **Israel**, which acted as “an alarm-bell that aroused the dormant Arab consciousness.” The New Arab Cinema Collective published a manifesto at the Damascus International **Film Festival** in 1968 calling for the replacement of melodrama and fiction with **documentary** realism and attention to **women’s** and **Palestinian** issues. It opposed the star system and argued for films that reflected the social and political realities of their societies and captured the routines of everyday life.

Realism in Arab cinema, however, effectively began with the Egyptian film ***Determination*** (aka *The Will*) (Kamal Selim, 1939). This landmark was followed in 1945 by the less melodramatic *The Black Market* (Kamil al-Tilmissani). However, the combination of realist aesthetics with melodramatic conventions—and indeed, the use of stars—has been characteristic of much realist cinema in Egypt, including that of perhaps its two best-known directors, **Youssef Chahine** and **Salah Abu Seif** (an assistant on Selim’s film), both of whom made such realist films—many of them based on famous Egyptian novels—in addition to producing more typical studio fare. Chahine’s ***Cairo Station*** (1958) and ***The Earth*** (1969), Abu Seif’s ***The Thug*** (aka *The Tough Guy*) (1957) and ***The Water-Bearer Is Dead*** (1977), and **Shadi Abdel-Salam’s** ***The Night of Counting the Years*** (1968) are exemplary. Although realist films were a significant presence in Egypt under **Gamal Abdel Nasser**, they became much less so during the 1970s, resurfacing after the assassination of **Anwar Sadat** in 1982 in the wake of *The Bus*

Driver (**Atef El-Tayeb**), in the work of directors such as **Khairy Beshara**, **Ali Badrakhan**, **Mohamed Khan**, **Daoud Abdel Sayed**, and El-Tayeb, often referred to as the **New Realists**.

With the exception of some films by **Tawfik Saleh**—and recalling Italian neorealist tradition—little of Egyptian realist cinema was explicitly political. Such was not the case in **Algeria**, where most of the early postindependence cinema that dramatized the liberation struggle (*The Way* [**Mohamed Slim Riad**, 1968]), as well as those that followed with a focus on agrarian reform (*The Charcoal Burner* [**Mohamed Bouamari**, 1972], *Noua* [**Abdelaziz Tolbi**, 1972]), could be classified as socialist realism. This period of Algerian cinema has nonetheless also been criticized for avoiding the internal problems of the newly independent state, at least prior to the appearance of **Omar Gatlati** (**Merzak Allouache**, 1976), which focuses on the everyday concerns of a young, disenfranchised urban male. Subsequent Algerian realist films include *Nahla* (**Farouk Beloufa**, 1979) and *Children of the Wind* (**Brahim Tsaki**, 1981) in addition to further works by Allouache, including *Madame Courage* (2015), also with a protagonist named Omar, while *A Roundabout in My Head* (Hassan Ferhani, 2015), a documentary shot in a slaughterhouse, exemplifies a poetic and implicitly critical realism.

In **Iraq**, a wave of pre-Saddam Hussein auteur films, such as *Sa'id Effendi* (Kameran Hosni, 1957), followed the Egyptian model. In Iran, socially critical and realist films such as *South of the City* (Farrokh Ghaffari, 1958) and *The Brick and Mirror* (**Ebrahim Golestan**, 1964) were followed in the 1970s by the two features directed by **Sohrab Shahid Saless** prior to his departure for Germany, *A Simple Event* (1973) and *Still Life* (1974), both of which eschew melodrama in favor of quiet observation. Somewhat similar aesthetics have been adopted since the **Iranian Revolution** of 1979 by many of the country's directors whose works have become hallmarks of Iran's cinema, celebrated at international film festivals as the New Iranian Cinema. This neorealist model has been prominent and fruitful in the films of **Abbas Kiarostami** and many of those who have worked with him, including **Jafar Panahi**, **Hassan Yektafanah**, and **Bahman Ghabadi**, as well as in the films of **Amir Naderi** (*The Runner* [1985]) and in **Samira Makhmalbaf's** later *Blackboards* (aka *The Blackboard*) (2000). In some films, such as **Majid Majidi's** *Children of Heaven* (1997) and *Color of Paradise* (1999), the realism is strongly tempered with melodrama. This especially influences the depiction of children, a dominant presence in so many Iranian films because directors have chosen to avoid the pitfalls consequent upon restrictions placed on the depiction of adult relationships by the **Islamic** authorities. The focus of realist cinema need not, however, always be on poor rural or urban working-class communities, and a broadly bourgeois realism, also heavily laced with melodrama, may be said to characterize much of the work of **Seyyed Reza Mir-Karimi** and **Asghar Farhadi**, acclaimed contemporary

directors who have eschewed the neorealism so closely associated with Iranian art films. The portrayal of impoverished children also characterizes many realist films from elsewhere in the region, notably the Moroccan *Ali Zaoua: Prince of the Streets* (Nabil Ayouch, 2000) and the heavily melodramatic festival favorite *Capernaum* (Nadine Labaki, 2018), set in and around Beirut. Other films that do not focus on children but do depict poverty and life on the streets in a broadly realist fashion include Moroccan **Nour-Eddine Lakhmari's** *Casanegra* (2004) and *Zero* (2012).

Some Turkish **Yeşilçam** films offer a “village realism,” as they focus on traditional feudal and rural social structures but usually resolve moralistically in line with early Yeşilçam **censorship**. An exception is *Hope* (Yılmaz Güney, 1971), which is similar to Italian neorealism in its focus on the system as a source of poverty. Yet Yeşilçam's realist film vocabulary presents an amalgamation of traditional performative and literary traditions, including depictions of magical reality and, at times, the elimination of the separation between reality and fiction—regarding which stories have become legendary about audiences who have beaten or harassed actors playing villainous film protagonists. More recently in the new cinemas of Turkey that have developed in the post-Yeşilçam era, directors whose films are oriented toward art cinema audiences, such as **Nuri Bilge Ceylan**, **Yeşim Ustaoglu**, and **Zeki Demirkubuz**, have adopted largely realist aesthetics.

A **Zionist** realism was apparent in some of the earliest, prestate Israeli films directed by Ya'akov Ben-Dov and continued into the country's postindependence industry cinema but began to fade with the first wave of **Young Israeli Cinema** (*The House on Chelouche Street* [Moshe Mizrahi, 1973]) and was all but abandoned with the second wave. Realist aesthetics have, however, persisted in Palestinian cinema from its early, **exilic** origins in the documentaries of **Palestinian Revolution Cinema**, which combined poetic with social realist aesthetics, to the contemporary fictional films of **Rashid Masharawi**, **Hany Abu-Assad**, and, most conspicuously perhaps, in **An-nemarie Jacir's** vérité-like *Like Twenty Impossibles* (2003). The documentary aesthetics these films espouse, another aspect of cinematic realism, are evident, too, in many **Lebanese** films, especially overtly experimental works, such as *Up to the South* (Walid Raad/Jayce Salloum, 1993), but also in narrative features, for example, *Beirut the Encounter* (Borhane Alaouié, 1981), *A Suspended Life* (Jocelyn Saab, 1985), and *The Tornado* (Samir Habchi, 1992). Evidencing a similar formal hybridity are the **Syrian** films directed by Tawfik Saleh (*The Dupes* [1973]), **Samir Zikra**, **Oussama Mohammad**, **Abdullatif Abdul-Hamid**, and **Mohammad Malas**, which combine aspects of neorealism and socialist realism. *See also* NEW TURKISH CINEMA (POST-YEŞİLÇAM).

RECEP İVEDİK (2008). One of the financially most successful films of the **new Turkish cinema**, this **comedy** is based on the adventures of its titular character, who was first introduced on Turkish television as played by Şahan Gökbağkar. His younger brother Togan Gökbağkar's filmic version follows country bumpkin İvedik as he travels from Istanbul to a Mediterranean resort hotel, where he encounters his childhood love. Its episodic structure, comprising short sketches, garnered the film heavy criticism as too televisual. Yet its importance as an indicator of the comedy **genre's** capacity to have sustained Turkish domestic cinema cannot be underestimated, not least in light of the contemporary boom in Turkish comedies, including the sci-fi hits *G.O.R.A.* (Ömar Faruk Sorak, 2004) and its sequels, *A.R.O.G.* (Cem Yılmaz/ Ali Taner Baltacı, 2008) and *Arif V 216* (Kivanç Baruönü, Turkey, 2018), each featuring the stand-up showman Cem Yılmaz. *Recep İvedik* became a series franchise comprising six films thus far with the seventh in production.

REEL BAD ARABS (2006). *Reel Bad Arabs* is the name both of a book written by **Lebanese** American scholar, media critic, and advocate Jack Shaheen as well as its **documentary** film version. Published in 2001 and revised and updated in 2009, *Reel Bad Arabs: How Hollywood Vilifies a People* is a landmark study of stereotyping and defamation of Arabs in more than 900 Hollywood films from silent screen images to contemporary blockbusters. Shaheen's volume extensively reviews these films, almost all (approximately 94 percent) of which employ negative portrayals of Arabs, with detailed descriptions and critiques of each film alphabetically organized by title. The book argues that the majority of Arabs represented in Hollywood movies, no matter the **genre**, are of five basic character types: villains, sheikhs, maidens, **Egyptians**, and **Palestinians**.

The 50-minute documentary adaptation of *Reel Bad Arabs*, directed and produced by Sut Jhally and distributed by the Media Education Foundation (which also produced Jhally and Bathsheba Ratzkoff's *Peace, Propaganda and the Promised Land* in 2004), vividly integrates clips of many of the most offensive screen portrayals, with critique offered by Shaheen. In 2008, Shaheen published a follow-up to *Reel Bad Arabs*, titled *Guilty: Hollywood's Verdict on Arabs after 9/11*. Tim Jon Semmerling's book "*Evil*" *Arabs in American Popular Film: Orientalist Fear* (2006) is another study of the subject.

REFİÇ, HALİT (1934–2009). Born in Izmir, Refiğ trained as an engineer and was a film critic before serving as an assistant director. After directing his first film, *Forbidden Love*, in 1961, he began to make films that reflected his perspective, shared with **Metin Erksan** and **Lütfi Ö. Akad**, on the **national** cinema question. His 1971 book *The National Cinema Struggle* argues

that non-Western aspects of **Turkish** or Ottoman culture, such as miniature painting and Sufi philosophy, should have specific articulation in films defined as “Turkish.” His *Birds of Exile* (1964), adapted by novelist Orhan Kemal from Turgut Özakman’s play, dramatizes a rural family’s migration to a large city. Refiğ’s subsequent *Four Women in the Harem* (1965), written by novelist Kemal Tahir (who provided the intellectual backbone for the “true” national cinema debates), is considered the first historically accurate period film. Refiğ was known for **Yeşilçam** adaptations in collaboration with novelists; he moved into television directing during the **post-Yeşilçam** period.

REFUGEES. The **Middle East** has more refugees relative to its population than any other part of the world. Refugees may live within the borders of their states of origin or as displaced persons in neighboring countries. In addition to the approximately 4.5 million **Palestinians** who live in refugee camps in **Lebanon**, **Syria**, **Jordan**, and the **Occupied Palestinian Territories**, historical and ongoing fighting in Lebanon, including during the **Lebanese Civil War**, has displaced many of that country’s citizens, while the U.S.-led invasions since 1991 displaced a very large number of **Afghans** (mostly to **Iran**) and **Iraqis** to Jordan and, especially, **Syria**, where the civil and military crisis has since forced most of them to leave along with millions of Syrians. Similarly, Lebanese Christian sects have offered refuge to Armenians fleeing persecution in Anatolia, **Turkey** (and secured them citizenship rights not granted readily to other groups), while **Egypt** is home to a substantial number of refugees from the neighboring, mostly troubled, African countries of **Sudan**, **Somalia**, **Eritrea**, and **Ethiopia**. Other sub-Saharan African refugees congregate in **Morocco**, hoping to emigrate or find work in Europe, perhaps by way of the Spanish enclaves of Melilla and Ceuta, as depicted in films including *The Land Between* (David Fedeale, 2014) and *Those Who Jump* (Abou Bakar Sidibé/Moritz Siebert/Esthephan Wagner, 2016), whereas disputed claims for sovereignty over the **Western Sahara** have made refugees of many Saharawis. This pattern of forced migration parallels that of the **exilic and diasporic** communities from the region, which, unlike most refugees, typically comprise people with at least minimal financial means and often become established at a greater distance from their country of origin, frequently in Europe or the Americas.

The largest refugee population, and the one most recorded and treated by the cinema, is that of Palestinians, who have experienced consistent displacement beginning with the **Nakba** and continuing through the **Israeli Occupation**, the **Intifadas**, and the blockade and siege of Gaza. There are 59 recognized Palestinian refugee camps throughout the Levant; all are administered by the United Nations Relief and Works Agency for Palestine Refugees in the Near East. Initially, refugee camps were made up of tents (depicted in

some **Palestinian Revolution Cinema** films). In the wake of the 1967 **Defeat**, refugee camps, already overpopulated, developed into “towns” of overcrowded cinderblock and corrugated metal homes packed into tight alleyways and often became centers of destitution, anger, and revolts—such as the First Intifada. The 1976 massacre of Palestinians by the Lebanese Phalange in the Tel al-Za‘tar camp during the Lebanese Civil War is depicted in the **documentary** *Because Roots Don’t Die* (Nabiha **Loutfi**, 1977); while interviews with refugees from the Nakba are featured in *Jerusalem 1948: Yom Ilak, Yom Aleik* (Fouad Elkhoury, 1998) and *A World Not Ours* (Mahdi Fleifel, 2012). The situation and movement of internal Palestinian refugees is treated in *Roshmia* (Salim Abu Jabal, 2014) and *Coffee for All Nations* (Wafa’ Jamil, 2016). Films depicting the claustrophobic camp environment include **Rashid Masharawi’s** *Curfew* (1993), *Haifa* (1995), *Waiting* (2005), and *Writing on Snow* (2017); *A Tale of the Three Lost Jewels* (**Michel Khleifi**, 1994); and *Gaza Strip* (James Longley, 2002), set in the titular occupied territory, where more than 70 percent of the population lives in such camps. West Bank camps figure in Sobhi al-Zobaidi’s films and others for which the focus is often, more specifically, Israel Defense Forces violence and the experiences of children. *Jenin, Jenin* (**Mohammed Bakri**, 2002), *Arna’s Children* (**Juliano Mer/Daniel Daniel**, 2003), and *Children of Ibdāa* (S. Smith Patrick, 2002) are examples, as is *Where Should the Birds Fly?* (Fida Qishta, 2013), set in Gaza.

Refugee camps in Lebanon are the subject of many of **Mai Masri’s** films as well as of *Our Dreams . . . When?* (Hicham Kayed, 2001), *God Forbid!* (Kayed, 2001), *Un Seul Retour* (Nicolas Damuni, 2002), and the Syrian film *The Dream* (**Mohammad Malas**, 1988). Lebanese **Danielle Arbid’s** *Alone with the War* (2000) includes footage of her interviews with refugees at the Shatila refugee camp, while *Waltz with Bashir* (Ari Folman, 2008) is an Israeli **animation** that focuses on the trauma experienced by an **Israeli** soldier who collaborated in the 1982 massacre by the Lebanese Phalange of thousands in the Sabra municipality and Shatila refugee camp. Military engagement with Israel has prompted several Lebanese films that depict the struggle to survive amid the postwar ruins as well, as in the dramatic **world cinema** feature *West Beirut* (**Ziad Doueiri**, 1998), and often metaphorically, as in the work of experimentally inclined filmmakers **Walid Raad**, **Ghassan Salhab**, and **Mohamed Soueid**. Internal displacement of the population during the 2006 Hezbollah–Israel war is integral to the plots of *I Want to See* (**Joana Hadjithomas and Khalil Joreige**, 2007) and *Under the Bombs* (Philippe Aractingi, 2007).

Many Afghans have fled their country’s violent recent history, and by 2003 already 2.3 million had come to live in Iran. Rather than residing in camps, they have typically been dispersed around the country, staying wherever they can find employment, although their ability to travel and work

has been restricted by the government. They are a considerable presence in Iranian cinema. The title of *The White Balloon* (**Jafar Panahi**, 1995) directs attention to the somewhat peripheral presence of the Afghan balloon seller; *Baran* (**Majid Majidi**, 2001) is an impossible love story set at a building site where many Afghan refugees must hide whenever officials visit; *Taste of Cherry* (**Abbas Kiarostami**, 1997) features an Afghan seminary student; and Kiarostami protégé **Hassan Yektapanah**'s *Djomeh* (2000) concerns an Afghan farm laborer whose dispossession dooms his love for a local village girl. *Kandahar* (**Mohsen Makhmalbaf**, 2001), set partly in a camp in Afghanistan, includes a striking scene in which refugees compete for prosthetic limbs being dropped from planes—a telling reminder that a refugee population may have lost more than just land and possessions. **Samira Makhmalbaf** has also depicted life for internally displaced Afghans in *At Five in the Afternoon* (2003); this followed her *Blackboards* (aka *The Blackboard*) (2000), in which **Kurdish** refugees on the run from Saddam Hussein's chemical attacks are central to the plot. The withdrawal of the United States from the Joint Comprehensive Plan of Action (known commonly as the Iran nuclear deal) in 2018 and subsequent sanctions levied against Iran led to recession and inflation, causing many Afghans to leave the country, either to return to Afghanistan or to cross into Turkey. Bahman Kiarostami's *Exodus* (2018) addresses this issue.

Before the onset of the **Arab Uprisings**, Syria was home to millions of refugees, including hundreds of thousands of Palestinians and Iraqis, as well as Afghans, Sudanese, Armenians, and Kurds. Some of their stories are featured in the **Al Jazeera** production *The Tissue Vendor* (Malas, 2009), a **documentary** that contrasts the variegated political composition of Syria's geographical borders, prior to the civil strife. *My Pink Room* (Vachan Sharma, 2013) documents the conditions of Syrian refugees since the onset of the 2011 military crisis. A number of documentaries and features made in Turkey tackle the issue of Syrian refugees in that country, mostly through a focus on Syrian children. These include *Guest* (2018), a documentary by Turkish director Andaç Haznedaroğlu, which tells the story of a Syrian woman escaping Syria with her child, based on the struggles of Syrian immigrants that the director observed in Suruç, in southeast Turkey; *Purple Horizon* (Olgun Özdemir, 2017), a Turkish feature film depicting the story of a Syrian girl in Istanbul; and *Ballad for Syria* (2017), a documentary that provides a glimpse into the everyday life of Maisa Alhafez, a musician and Syrian refugee living in Istanbul. Codirected by Alhafez and Eda Elif Tibet, this **musical** film is exceptional in that Alhafez is the object of her own film. At the end of 2008, more than two million Iraqis were refugees in Syria, Jordan, and, to a lesser extent, Lebanon, with almost as many internally displaced. There has been little cinematic record of their plight, although it is touched on in films about the war, including *Iraq, Where To?* (Baz Shamoun Al-Bazi,

2004/5), *Iraq, My Country: An Exile's Return to Samawa* (Hadi Mahoud, 2004/5), *Testimonies from Falluja* (Hamodi Jasim, 2005), and *Iraq in Fragments* (James Longley, 2006). Documentaries about the conditions of the approximately one million Sudanese refugees in Egypt have begun to appear, including *I Am a Refugee Living in Cairo* (Ibrahim El Batout, 2007) and *Rightful yet Rightless* (Juliana Tafur, 2007), while *Yemen, the Silent War* (Sufian Abulohom, 2018) focuses its gaze on refugees fleeing the military crisis in that riven country. The experimental documentary *Europlex* (Ursula Biemann/Angela Sanders, 2003), about **Maghrebi** female migrant labor, addresses an essential aspect of the refugee plight in Morocco. Several documentaries, including *Lost Land* (Pierre-Yves Vanderweerd, 2011), *The Runner* (Saeed Taji Farouky, 2013), and *The Condemned* (Miguel Ángel Tobías, 2014), have addressed the situation of displaced Saharawis, many of whom are longtime residents in refugee camps around Tindouf in **Algeria**, where, since 2007, the International Sahara **Film Festival** or **FiSahara** has been held at the Dakhla camp.

REPUBLICAN IDEOLOGY AND CINEMATIC CONTROL (TURKEY). The Ottoman Empire began to integrate Western technologies and ideologies administratively during the 18th century. While some political factions encouraged this appropriation, others argued that technology could and should be adopted and implemented independently from Ottoman culture. Hence, the Republic of **Turkey**, established in 1923 and led by **Mustafa Kemal Atatürk**, undertook extreme Westernizing reforms in nearly all spheres of life, including the promotion of Western clothing, Latin script, and Swiss civil law. The fez (a mark of Ottoman modernity and identity) was completely banned, the veil (turban or *charshaf*) was banned in public buildings, and religious practices and education were discouraged. Republican cultural reforms also introduced Western performing arts by way of state theaters, opera, and ballet, which complemented the prior emergence of Western visual arts during the late Ottoman era. Cinema, however, never became a significant part of the state's cultural apparatus. Instead, the republican regime has focused on controlling the **exhibition** and distribution of films and levied taxes on their revenues. Until the 21st century, almost no state funds were provided to support film production, and **Yeşilçam** emerged wholly as a popular film industry.

Yeşilçam films are widely considered ideologically mute because they rarely if ever represent evil or corrupt bureaucrats, policemen, or soldiers. Even when characters representing the Turkish government turn evil, they either redeem themselves or are punished by the state or the protagonists by film's end. This situation is due largely to strict governmental control and **censorship** of foreign and domestic films shown in Turkey. During the first decade of republican rule, regional administrators or governors often were

entitled to ban films in their areas of jurisdiction. In 1932, the government issued its first directive specifically concerning the control of films, the text of which was updated subsequently in 1934, 1939, 1977, 1979, and 1983 and remained in effect until 1986. While a board of censors checked for elements considered anti-Turkish, religious, political, or immoral in foreign films, domestic films were subject to a multitiered censorship process in which the screenplay, the production copy of the film, and the final theatrical copy were scrutinized in turn. The level and content of cinematic control has changed over the years, depending on the ideological priorities of each particular regime. With the exception of the 2000s, and for a brief period between 1975 and 1980, overt leftist and **Islamist** political themes, as well as pornography, have been censored through requests for screenplay revision and elimination of scenes. Occasionally, entire films have been banned. In 1986, a new law transferred film censorship responsibility from the Ministry of Interior to the Ministry of Culture. While the existing law is based on a ratings system similar to that of the United States and Great Britain, the final decision about the release and exhibition of films is administered by a board comprising state functionaries and industry representatives. *See also NATION IS AWAKENING, A* (1932).

RETURN, THE (1972). Directed by and featuring **star** actress **Türkan Şoray**, *The Return* is one of the earliest **Turkish** films to address the issue of Turkish guest workers in Germany. In it, Şoray plays a **woman**, Gülcan, whose husband migrates to Germany from their small village in search of work, leaving her to raise their children and fend off unwanted advances from local men, while he strikes up an affair with a German woman. *See also EXILE AND DIASPORA; GENDER AND SEXUALITY.*

REX CINEMA ARSON. The gradual spread in 1978 of protest against the shah's regime in **Iran**, which climaxed with his departure from the country in January 1979, included the burning of movie theaters. Cinema was seen by many elements of the opposition as a bulwark for the shah and a significant portal for Western, anti-**Islamic** values. While estimates vary, probably close to 200 theaters were destroyed, leading to a shortage of **exhibition** space that remains a problem in Iran to this day. By far the most violent of these attacks took place on 19 August 1978 at the Rex Theater in Abadan. Nearly 400 spectators were burned to death when the doors of the building were sealed shut before it was set ablaze. Although subsequent research has strongly indicated that elements in opposition to the Pahlavi regime were indeed responsible for the attack, at the time many of the population blamed SAVAK, the regime's own secret service. This view was lent credence by the

fact that the theater had been screening **Massud Kimiai's** *The Deer* rather than a foreign film or a local production more clearly favorable to the shah. See also IRANIAN REVOLUTION.

RIAD, MOHAMED SLIM (1932–2016). Born in ChercHELL, **Algeria**, Riad received no formal cinematic training but learned his trade working for French television. He was imprisoned in Paris for several years for participating in **Front de Libération Nationale** anticolonial activities. Once released and back in Algeria, he joined the **Radiodiffusion Télévision Algérienne**, and then the **Office National pour le Commerce et l'Industrie Cinématographiques** (ONCIC), where he directed short films, telefilms, and features, including ONCIC's first production, *The Way* (1968), concerning Riad's experiences as a prisoner of war in France, and *We Will Return* (1972), an action film about a young **Palestinian** who, having left his **refugee** camp to join the Palestine Liberation Organization, is given a mission to attack an **Israel** Defense Forces encampment in the **Occupied Palestinian Territories**, which leads to his death. By contrast, *Hassan Taxi* (1982) is a **comedy**, one of many incarnations of playwright and actor Rouiched's everyman character, who first appeared on film in **Mohamed Lakhdar-Hamina's** *Hassan Terrorist* (1967).

RIKLIS, ERAN (1954–). A second-generation filmmaker of the **Young Israeli Cinema**, Riklis studied filmmaking in England and directs films that consistently engage the **Israeli Occupation** from the perspective of **transnationalism**. His early *Cup Final* (1991), a war film shot in the midst of the First **Intifada**, depicts an **Israeli** soldier fighting in post-1982 **Lebanon** who comes to empathize with his Palestine Liberation Organization captors (played by **Mohammed Bakri** and *Curfew's* Salim Dau) on the basis of their mutual love of soccer.

The restorative theme of global competition reappears in Riklis's internationally acclaimed *The Syrian Bride* (2004), an Israeli–German–French co-production that depicts the trials of a **Palestinian** Israeli **woman** attempting to cross an Israeli border checkpoint into **Syria** to attend her own wedding. Although initially reluctant to leave her ancestral home in the Golan Heights—not only because of a prior failed marriage but because she will not be permitted to return upon departure—Amal becomes increasingly adamant about doing so as she encounters more bureaucratic obstacles from Syrian than Israeli border police.

The Syrian Bride served as a performance vehicle for rising **world cinema** star **Hiam Abbass**, who featured in Riklis's later *Lemon Tree* (2008), about a Palestinian woman (Abbass) who sues the Israeli secret service for threatening to raze her lemon grove over national security concerns. *Lemon Tree* is

one of the first Israeli industry films—a European coproduction—to depict the Apartheid Wall and suggest its negative effects on Israelis as well as Palestinians; it is widely considered a *hasbara* vehicle. Riklis is married to Dina Zvi-Riklis, one of Israel's few mainstream female directors, whose films he has helped produce.

RIZQ, AMINA (1910–2000). An **Egyptian** actress whose contribution to cinema spanned its earliest days to the late 1990s, Rizq appeared in the first Egyptian talkie, *Sons of Aristocrats* (**Mohammad Karim**, 1932), alongside **Yussuf Wahbi**. Frequently typecast in films and television serials as an elderly or traditional **woman**, Rizq was often dressed in widow's garb comprised of a simple black veil and gown. Although she is known for playing maternal roles, these varied from ruthless matriarch to compassionate nurturer. She acted in a number of patriotic/historical films, including *Mustafa Kamel* (**Ahmed Badrakhan**, 1952) and *Port Said* (**Ezzedine Zulficar**, 1958). In *Where Is My Life?* (**Ahmed Dia Eddine**, 1956), she plays a mother who forces her daughter to marry a much older man, while in *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959), the mother she plays is unable to prevent her daughter's death in compliance with maintaining the family honor code. Rizq plays a naive middle-class mother unaware that her husband is a drug dealer in *The Shame* (**Ali Abdel-Khalik**, 1982), while in *Kit Kat* (**Daoud Abdel Sayed**, 1991), her character exists in the background, a widow unable to prevent her son from squandering their meager inheritance. Cast mostly in secondary roles, she performed in a number of black-and-white classics, including *Beginning and End* (**Salah Abu Seif**, 1960), *Letter from an Unknown Woman* (**Abu Seif**, 1962), *Shafika the Copt* (**Hassan El-Imam**, 1962), and *I Want a Solution* (**Said Marzuq**, 1975). In *Nasser 56* (**Mohamed Fadel**, 1996), her maternal persona takes the form of a peasant woman who demands that President **Gamal Abdel Nasser** listen to her—and the nation's—grievances.

ROAD, THE (1966). Directed by Hossam Eddin Mostafa and based on a story by **Naguib Mahfouz**, this film opens in Alexandria, where a single mother (**Tahiyya Carioca**) runs a bordello before she is imprisoned by the “morality police.” Shortly after her release, she explains to her son, **Saber (Rushdi Abaza)**, that his father is alive and must be located before their money runs out. She dies that same night. Saber moves to Cairo to track down his estranged father and comes to reside in a hotel run by an old man and his much younger wife, **Karema (Shadia)**, with whom he begins an affair. When placing an advertisement in the local newspaper, however, he meets **Ilham (Souad Hosni)**, whom he begins to date. As his affair with Karema progresses, she convinces him to murder her husband so that they

can enjoy the inheritance, turning the film into a sexually charged melodrama that maintains the virgin–whore moral dichotomy so common in **Egyptian** cinema. As soon as the murder is carried out, Karema disappears, and Saber becomes increasingly agitated until he is eventually trapped by the police. In a dramatic ending, he breaks down in front of Ilham as the police close in.

ROADS FULL OF APRICOTS (2001). Directed by Nigol Bezjian, this experimental **documentary** video essay about **exile** and return utilizes a dizzying array of found footage from the **Lebanese Civil War** to construct its narrative. Born in Aleppo, **Syria**, to Armenians who had fled Anatolia, Bezjian lived briefly in Beirut during the civil war before emigrating to the United States. Cinema and television provide Bezjian central means for remembering his last day in Beirut and the years spent watching it from afar. He appropriates film clips and news footage to create an intimate personal essay about his relationship with the city, juxtaposing this journalistic material with his own dreamy, slow-motion footage of the places he revisits in memories from before the war.

ROSHMIA (2014). This feature-length **documentary** produced with support from the Doha Film Institute is directed by journalist and producer/filmmaker Salim Abu Jabal, who in 2005 founded the traveling alternative **film festival** Films from Behind the Wall. *Roshmia* follows an elderly **Palestinian** couple, internal **refugees** Yousef and Amna, as they contend with **Israeli** authorities who have ordered them to vacate their home, a corrugated tin shack in the fertile Roshmia Valley in Haifa. A friend encourages the couple to leave and works to secure municipal compensation for them, but tensions grow between Yousef, who refuses to leave, and Amna, who prefers to accept the move. The film ends with the demolition of the couple's home and their agonizing departure.

ROUTE 181: FRAGMENTS OF A JOURNEY IN PALESTINE–ISRAEL (2004). Codirected by Michel Khleifi and Eyal Sivan, this three-part “road” **documentary** presents interviews with Jews and **Palestinians** living and working in close proximity to the imaginary line of demarcation mandated in 1947 by United Nations Resolution 181 (aka the Partition Plan) as the official border between two virtual states, **Israel** and Palestine. Whereas the Partition Plan was never implemented, *Route 181* traces the imaginary path of the designated border from the south to the north of current Israel during the two months following Israel's 2002 military reinvasion of the **Occupied Palestinian Territories**. The film combines vérité and direct cinema techniques with intellectual montage and reflexive mise-en-scène to foreground, mediate, and subvert the ideological character of the plan.

RUMOR OF LOVE, A (1960). A typical studio-style Egyptian light romantic comedy directed by Fatin Abdel-Wahab, this film stars Omar Sharif in the strikingly uncommon role of Hussein, a bumbling and humorless nerd inexperienced in matters of the heart who fails to capture the attention of his carefree and hip paternal cousin, Samiha (Souad Hosni). When she returns from her studies in Cairo, Hussein is convinced by his uncle (Yussuf Wahbi) and family assistant (Abdel Moniem Ibrahim) to start a rumor that he is in fact a Valentino having a relationship with the well-known star Hind Rustom. Rustom, who plays herself, agrees to go along with the scheme in order to teach her jealous fiancé a lesson.

RUNNER, THE (1985). Produced under the auspices of the Institute for the Intellectual Development of Children and Young Adults, *The Runner* was the first postrevolutionary film to garner critical attention outside Iran at international film festivals. The film draws from director Amir Naderi's own impoverished upbringing as an orphan in the southern port city of Abadan, depicting a series of episodes in young, orphaned Amiro's boyhood struggle for survival. As its title indicates, *The Runner* is full of energy: despite his tenuous existence, Amiro's desire to escape, indicated by exuberant vocal greetings to ships and planes, performs a lust for life and capacity for enjoyment that give the film an uplifting tone. This is further exemplified by a stunning montage sequence in which, determined to learn to read, Amiro is portrayed reciting at the top of his voice and in a variety of striking locations the Persian alphabet. Nevertheless, detailed depictions of the dangerous work Amiro must do to survive, the oil flares that form a visually powerful backdrop to the film's final race, and his confrontation with one of many overseas sailors on the dockside locate the film within the neorealist tradition of social criticism and situate its critique firmly within the world of transnational capitalism and its unequal structures and relations of power.

RUSTOM, HIND (1931–2011). Born in Alexandria, Egypt, Rustom was a sex symbol of 1950s Egyptian cinema who starred in more than 60 films—largely comedies, melodramas, and crime genre vehicles—from that period through the early 1970s. Although not a formally trained belly dancer, Rustom did perform as such onscreen, incorporating Latin American modes (mambo, cha-cha). Rustom's career was marked by persistent tension between her typecast image and her commitment to quality performance. Her first film appearance was *Flowers and Thorns* (Mohamed Abdel Gawad, 1947), alongside Yehia Shahin. Upon her marriage to director Hassan Reda, Rustom starred in his unsuccessful *Reason Is Bliss* (1950); later, she would feature in films directed by her second husband, Hassan El-Iman, including *Women of the Night* (1955) and *The Body* (1955), in both as a dancer whose

redemption comes in the form of a respectable man, yet who nonetheless meets an untimely death. Although often referred to as the Egyptian Marilyn Monroe, Rustom's voluptuous persona was far from the "dumb blonde," exuding both elegance and feistiness.

Eventually, she began appearing in socially more meaningful films, including Libyan Ahmed Toukhi's *The Triumph of Islam* (1952) and *Class Distinctions* (Al-Sayed Ziyada, 1954). There followed perhaps her most memorable roles, in **Youssef Chahine's** *My One and Only Love* (1957), alongside Farid al-Atrache, as part of an allegorical love triangle, and **Cairo Station** (1958), playing opposite Chahine. These roles garnered Rustom acclaim and led to further significant parts, often in projects by prestigious directors. These include *I Can't Sleep* (**Salah Abu Seif**, 1957), alongside **Omar Sharif** and **Faten Hamama**; *Struggle on the Nile* (Atef Salem, 1959), costarring Sharif; *Crime of Love* (Salem, 1959), with Emad Hamdi; *I Think of the Man Who Has Forgotten Me* (Hossam Eddine Mostafa, 1959), alongside **Fairuz**; and *Between Heaven and Earth* (Abu Seif, 1959), a comedy. Rustom likewise appeared in several **Niazi Mustafa** and **Fatin Abdel-Wahab** vehicles during this period. In 1963, her acting skills were honored with an Egyptian Association for Film Writers and Critics Best Actress Award. While she continued to perform in films throughout the 1960s, notably in *The Bachelor Husband* (Hassan al-Säifi, 1966) and *Leaving Paradise* (Mahmoud Zulficar, 1967), again alongside al-Atrache, Rustom became increasingly dissatisfied with cinema and the lack of privacy her stardom afforded her. She retired from the screen in 1975.

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SAAB, JOCELYN (1948–2019). Like many other **Lebanese** polyglots, Saab began her media career as a journalist working for European television companies during the **Lebanese Civil War**. During this period, Saab directed several journalistic **documentaries** about the conflicts in Lebanon, including *The Lebanon in Turmoil* (1975) and *Letter from Beirut* (1978). In 1985, she broke into narrative with a wartime love story, *A Suspended Life*. It was not until 1995 that her second feature followed: *Once Upon a Time, Beirut* culls from hundreds of Western and **Middle Eastern** films to weave a tale of delayed albeit immanent demise evocative of Sheherazade's *1001 Nights*. After that point, her directorial attention moved away from Lebanon, and her third feature, *Kiss Me Not on the Eyes* (2005), examines the socialization of **women's** sexuality in **Egypt**; it provoked theatrical **censorship** and criticism for its depiction of female circumcision but received praise internationally. The **Israeli** invasion of 2006 brought Saab back to Lebanon, where she made *Broken Bridges*, a short film about the destruction occasioned by Israeli airstrikes, followed by a narrative feature, *What's Going On?* (2010), a poetic meditation on the city of Beirut.

SAADI, JILANI (1962–). Born in Bizerte, **Tunisia**, Saadi has become the odd man out in Tunisian cinema, a rebellious loner relentlessly exploring relationships of power through film narrative, while testing the potential of film form and film technology. Saadi questions the status of the film image while experimenting with framing, camera angles, and multiple points of view as a means of denaturalizing film narrative. His first feature, *Korma* (2003), is a farcelike fable about a social misfit, Khorma, who works as assistant to Bou Khaleb, crier of news and reciter of prayers. *In the Skin* (2010) focuses on two characters who are together for just a few days: a musician who is married and the father of a child, and a dancer touring Tunisia. *Dad, Where Are You?* (2012) focuses on a couple, Ons (Amira Ben Youssef)—who refuses to attend her own wedding—and Halim (Jamel Madani)—who, feeling cheated and ashamed, joins a group of socially marginal

characters. Punished by her parents, Ons runs away and wanders across the city. After having both slipped out of the existing social order, they meet up again.

Saadi interprets the revolution of 14 January 2011, a progenitor of the **Arab Uprisings**, as the killing of the father in the fatherland, offering an opportunity for the younger generation of filmmakers to assert themselves with the help of new, much cheaper technology. With *Bidoun 1* (2013), *Bidoun 2* (2014), and *Bidoun 3* (2019), he moved away from linear narrative and any concern with verisimilitude. These are low-budget experimental films populated by characters unable to conform to the terms of the prevailing social contract. Loosening the constraints associated with studio lighting and sound, Saadi grants considerable freedom to actors. *Bidoun* (“without” in Arabic) refers both to Saadi’s desire, in the context of postrevolutionary Tunisia, to make films with little more than a small GoPro camera, thereby escaping the pressure placed by funding institutions on the form and content of a film, and to marginalized migrant workers in the Gulf states, who have been deprived of their nationalities, their identities, and their rights and who have been pushed to the social and geographical periphery of large urban centers. *Bidoun 3*, shot in Bizerte and on the highway between Bizerte and Tunis, focuses on an encounter between two drifting characters: Douja (Lina Elleuch), who wants to be a singer and has run away first from her controlling family and then from a newfound lover who has taken advantage of her, and Momo (Hached Zammouri), who is unable to cope with the absence of his recently deceased mother. *See also* EXILE AND DIASPORA.

SABBAGH, RANDA CHAHAL (1953–2008). This **Lebanese** director made her first film, *Step by Step* (1979), about the various countries implicated in the **Lebanese Civil War**. She has continued to make **documentaries** about the war, beginning with a series of shorts for Lebanese television about everyday life under conditions of political violence. *Screens of Sand* (1988), her first narrative feature, was screened at the Venice **Film Festival**. Her *A Civilized People* (1999) became Lebanon’s most contested postwar film when **censorship** authorities demanded that she cut nearly half its length for local screening. While the film’s critique of racism toward foreign domestic workers sparked reaction, the censored contents also included scenes of a priest being shot by a sniper, a man kicking a coffin, and the exchange of insults. Although shown at international festivals, its circulation had been limited by Sabbagh herself in an effort to preempt further restrictions in Lebanon. After this, based in France, she continued to direct films that address social issues at home. *The Kite* (2003) tells the story of a Druze girl engaged to her cousin in a neighboring village located on the opposite side of the **Israeli** demarcation line dividing occupied and unoccupied southern Lebanon. The film as such belongs to an emergent **genre** of **Middle Eastern**

wedding films that feature borders or conditions of occupation as obstacles, including *Wedding in Galilee* (Michel Khleifi, 1987), *Rana's Wedding* (Hany Abu-Assad, 2002), and *The Syrian Bride* (Eran Riklis, 2004).

SABRI, HEND (1979–). Born in **Tunisia**, Sabri has acted in films since the age of 14, beginning with the Tunisian *The Silences of the Palace* (Moufida Tlatli, 1994), followed by *The Season of Men* (Tlatli, 2000), and *Clay Dolls* (Nouri Bouzid, 2002). Her youthful demeanor and sexually daring performances brought her to the attention of **Egyptian** audiences and directors, whereupon she has been cast in numerous Egyptian films, including *A Citizen, a Detective, and a Thief* (Daoud Abdel Sayed, 2001), as a housekeeper whose husband steals from her wealthy master, a successful, upper-class author with whom she has an affair; *Heads and Tails* (Kamla Abu Zikri, 2005), playing an aspiring actress; *The Yacoubian Building* (Marwan Hamed, 2006), as an actress who impersonates Sabri; and *The Aquarium* (Yousry Nasrallah, 2008). Returning to Tunisia a **star**, she has also featured in *18 Days* (2011), an omnibus film regarding the **Arab Uprisings**, and, more recently, in *The Flower of Aleppo* (Rida Behi, 2016), while she has continued to act in Egyptian films, including *The Passage* (Sherif Arafa, 2017). Sabri has been critical of the limited range of roles available to **women** in contemporary **Middle Eastern** cinema.

SACRED DEFENSE CINEMA (SACRED WAR CINEMA). This **genre** refers to **Iranian** films born out of the 1980–1988 war with **Iraq** that killed nearly 300,000 Iranians and wounded more than 500,000 out of a population of nearly 60 million. Initiated by Saddam Hussein (who thought he saw an opportunity to take control of the largely Arab oil-rich Khuzestan province in southwestern Iran) in the year following the **Iranian Revolution**, the war dragged on for eight years, with Hussein receiving increasing military and strategic support from the United States and Germany. Although Iranian forces reclaimed land initially captured by Iraq, most of the fighting and killing produced no territorial gain for either side.

The **documentaries** and narrative features produced in Iran chronicle the social, political, and psychological impact of war on Iranian citizens while canonizing the fallen Iranians as “martyrs,” thus reinscribing the motif of martyrdom central to the 1979 Iranian Revolution and, even earlier, to the foundational story of Shi‘ism that underlies the current **Islamic Republic** as related in stories of the battle of Karbala and the martyrdom of Imam Hussein. In 1983, the Ministry of Culture and Islamic Guidance established a War Films Bureau in order to fund and oversee the production of Sacred Defense films, including the training of filmmakers. These films tell the story of a

pious man or men drawn to fight in the war and sacrifice themselves for the glory of God and in order to repel aggression against decent and innocent people.

Shahid Mortaza Avini's *The Chronicles of Victory / Witness to Glory* was a long-running documentary series or serial that aired on Iranian state television for almost the entire conflict, largely as a vehicle to inspire young men to serve at the front as martyrs for the cause, or *basij*. While directors such as **Bahram Beyzai** (*Bashu, the Little Stranger*) and **Mohsen Makhmalbaf** (*Marriage of the Blessed*) have explored the subject of war in their films, Iran has also produced directors known exclusively for their Sacred Defense films. Much the best known of these is **Ebrahim Hatamikia**, who had begun his career working under Avini's tutelage. Since the end of the war, Hatamikia's films (*From the Kharke to the Rhine* [1993], *The Scent of Youssef's Shirt* [1995], *The Glass Agency* [1997], *In the Name of the Father* [2006]) have analyzed the problems of recovering from or coming to terms with the war, for both *basij* and those who lost relatives.

Documentarian and photographer **Kamal Tabrizi** made his name directing Sacred Defense films, such as *Crossing* (1988), and continued to treat the war as a subject in his social satire/black **comedy** *Leili Is with Me* (1996); Rasoul Mollaqlipour's *The Horizon* (1989) is a battle film that celebrates the sacrifice of the *basij*, while his *M for Mother* (2006) explores the effects of chemical warfare on civilians; Azizollah Hamidnejad's *Tears of Cold* (2006), which tells the story of an Iranian soldier's romance with a young **Kurdish** fighter at the height of the war, takes this cinema in a new direction, away from exclusive nationalist propaganda, while Ahmad Reza Darvish's *Duel* (2004), made with a record budget of \$1.2 million, with its violent and gory depiction of war, turns the nationalist and Sacred Defense agenda into a Hollywood-style, action-packed thriller. **Rakhshan Bani-Etemad's** *Gilaneh* (2005) likewise demystifies the postrevolutionary nostalgia for the war by connecting one family's misfortunes from the days of Iraqi bombing of Tehran to the Anglo-American invasion of Baghdad in 2003.

Sacred Defense films, often fully supported and funded by the Iranian government, are a staple of Iranian cinema to this day; however, their primary iteration is now as sacred defense comedies. While *Leili Is with Me* was quite controversial for its humorous approach to the war, such comedies are now well established and can be considered part of state propaganda, endorsing **nationalism** and keeping the idea of the sacred defense alive. Masoud Dehnamaki, founder of the paramilitary Ansar-e Hezbollah in Iran, was instrumental in this comedic turn and has himself directed some of the best-selling sacred defense comedies, such as *The Outcast* (2007), **starring** Akbar Abdi, followed by two sequels (*The Outcast 2* [2008] and *The Outcast 3* [2010]). Abdolhassan Davoodi's *Centipede* (2018), starring Reza Attaran, the box-office hit of the year, is another example. These films are supported

by the state through large budgets and advertising campaigns. The narrative strategy is usually centered on a protagonist, or a group of protagonists, who join the front for the wrong reasons, such as gaining material privileges or fame. Once they experience the front, they are gradually transformed and by the end of the film have turned into idealistic fighters who are willing to sacrifice everything, including their lives, for the cause of sacred defense.

SADAT, ANWAR (MOHAMED ANWAR EL-SADAT) (1918–1981). Sadat was president of **Egypt** from 1971 to 1981, following the death of **Gamal Abdel Nasser**. In his youth, Sadat received military training in radio control, a factor in his imprisonment during the British occupation: as a member of the Free Officers movement, he would announce news of the revolution publicly over the radio. As president, Sadat was determined to overcome the shame and embarrassment of the 1967 **Defeat**. Thus, he “masterminded” the 1973 October (Yom Kippur–Ramadan) War and the subsequent peace process with **Israel**. After signing the Egyptian–Israeli peace treaty in 1978, Sadat lost the respect of large numbers of Arabs, who viewed the move as a betrayal. As the West rewarded Sadat’s efforts with a Nobel Peace Prize, Egypt was expelled from the Arab League, which moved its headquarters from Cairo to Tunis. During this period, Egypt also experienced dramatic economic and social changes, as Sadat abandoned the country’s former Arab Socialist orientation by initiating the “Open Door” policy (*Infatih*), in which Egypt’s superpower alliance was shifted from the Soviet Union to the United States. Less attention and support were given subsequently to the public sector, and foreign investment was encouraged, bringing about a construction boom and an influx of resources from the West. The result was a rise in middle-class wealth and an increase in imported products now affordable to that class, affecting the country’s culture, national image, and social values.

In the cinematic sphere, filmmakers were left to criticize openly the previous presidency and expose the regime’s corruption. Exemplary films of this tendency are *Karnak* (**Ali Badrakhan**, 1975) and *Behind the Sun* (Mohamed Rady, 1978). In 1971, Sadat withdrew state support for feature-length films, although studios and labs remained publicly owned. In line with an influx of previously prohibited goods and products, the majority of Egyptian films became stikingly more commercial and incorporated a purportedly newfound “liberal” (Western) flavor, including ever more inane **musical** numbers with choreographed choruses and gushing romance. The General Film Organization set up a color laboratory in 1973, whereupon color films became the norm. Thus, the 1970s saw a revival in the industry, marked by the commercial feature *Watch Out for Zuzu* (Hassan El-Imam, 1972), in which **Soud Hosni** wears hot pants and **Hussein Fahmy stars** as the ultimate blonde,

blue-eyed heartthrob. A rise in so-called contractor movies, made largely for export to Arab countries, resulted in a “cheapening” of film quality, in terms of both narrative content and production values.

In response, the **New Realist** films of the 1980s and 1990s came to critique the social ills that had emerged as a result of the privatization initiated by Sadat, which had encouraged unchecked materialism and a fraught relationship with religious ideologies and practices, and had led to a decline in government subsidies for film production. **Adel Imam**’s films highlighted the plight of the downtrodden, as emphasis shifted to the corruption and materialism of the *Infitah* era, which included lack of government accountability and an ever widening class divide. Infuriated by such economic developments, as well as the peace process and a government crackdown on the Muslim Brotherhood, political extremists assassinated Sadat in 1982 during an October War celebration. His biography is depicted in the 2001 film *Days of Sadat*, directed by **Mohamed Khan** and starring **Ahmed Zaki**, **Mervat Amin**, and Mona Zaki.

SAEDI, GHOLAMHOSSEIN (1936–1985). An **Iranian** short story writer, playwright, and social activist, Saedi was a frequent collaborator with **Dariush Mehrjui**, beginning with the adaptation of his short story “Gav” (**The Cow**) into the 1971 film of the same name. He suffered various forms of persecution related to official **censorship** of his works, including political imprisonment and **exile**, both before and after the **Iranian Revolution** of 1979.

SAHRAOUI, DJAMILA (1950–). A screenwriter and filmmaker born in Tamzalt, **Algeria**, Sahraoui studied literature in Algiers and was trained in filmmaking and editing at the Institut des Hautes Études Cinématographiques (IDHEC) in Paris. She has lived in France and worked for French public television. Her earlier career was devoted to **documentaries** about political and cultural issues in Algeria, among them *Half of Allah’s Sky* (1996), about the struggle of Algerian **women** against oppression. In *Algeria, Life in Spite of It All* (1998) and *Algeria Goes On* (2001), she sheds light on the difficulties the young face even imagining a future and on their desire to get on in spite of such difficulties. Loyal to what has been one of the key orientations of Algerian cinema, Sahraoui’s fiction films also explore the years of terror from the point of view of women. In *Enough!* (2006), two women from two generations, both doctors working in a hospital, set off on a dangerous journey to recover one of their husbands, who has been abducted by **Islamists**. The film draws a parallel between the war of independence and the ongoing civil war. *Yema* (2012), an allegory of the inanity of war and the resilience of human life, won the Étalon du Yennanga Prize at the Pan-African **Film**

Festival in Ouagadougou in 2012. The film's title is an evocation of a Mother Courage figure—a role, Ouardia, played by Sahraoui herself—who is torn between her two sons, Tarik and Ali, each of whom has come to fight on a different side during the civil war, with Ali ending up killing Tarik. Despite living alone on a remote farm that she must manage on her own, Ouardia finds the strength to take on the part of a nurturing provider.

SAID, EDWARD W. (1935–2003). More than any other academic, this comparative literature scholar, cultural critic, and public intellectual was the voice of the **Palestinian** cause in Western academic and intellectual circles, although he often met with criticism and misunderstanding in the Arab world. Said was born in Jerusalem to a Protestant family that moved to **Egypt** after becoming **refugees** following the *Nakba*. He attended high school and college in the United States and received his doctorate from Harvard University. In 1963, he joined the faculty of Columbia University, where he spent the majority of his academic career. Said's most formidable academic achievement was his 1978 book ***Orientalism***, a founding text of postcolonial theory in which he argued that Western **colonial** and imperial discourse and practice, especially in literature and music, defined the Asian and **Middle Eastern** as “other” and served to justify imperial ambitions that lasted well beyond colonial independence. He criticized Arab elites who internalized Western orientalist ideas and redefined the term *orientalism* to refer to scholarship, artistic practice, or other study, classification, or representation of the Orient from an internalized European colonial perspective. Said's academic work extended to critiques of media misrepresentation of Muslims, such as his 1979 book *Covering **Islam***, and political treatises on Palestinian issues such as *The Question of Palestine* (1979) and *The Politics of Dispossession* (1994). He also gave numerous interviews for the press and in **documentary** films, most often about orientalism, Palestinian politics, and U.S. foreign policy, and made a cameo appearance as himself in the fictional narrative *The Other* (Youssef Chahine, 1999). He was formally involved in politics as an independent member of the Palestinian National Council until resigning in protest over the **Oslo Accords**.

SAIL, NOUR-EDDINE (1948–). Sail, from Tangiers, is a key player in the development of film culture and national cinema in **Morocco**. He launched a film journal, *Cinéma 3*, in 1970—although only three issues appeared—and in 1973 created the Fédération Nationale des Ciné-Clubs du Maroc (FNCM) with the aim of decolonizing Moroccan film culture, and remained its director until 1983. While head of the FNCM, Sail initiated the Festival of Khouribga, the longest-running **film festival** in Morocco, devoted to African cinema, in 1977; its late-night debates have become legendary in film circles.

Sail was also director of programming for Moroccan Television from 1984 to 1986, an adviser for audiovisual policy, and then director of programming for Canal+Horizons (Canal+'s short-lived project aimed at expanding its market for television and film programming in the **Maghreb** through support for film production). After serving as general director of 2M, a public television channel that also contributes to film production, from 2000 to 2003, Sail became the head of the **Centre Cinématographique Marocain** from 2003 to 2014. His time in office coincided with a dramatic rise in the number of feature films produced in the country, from just five in 2003 to over 20 films per year by 2014.

SALEH, TAWFIK (1926–2013). Born in Alexandria, **Egypt**, Saleh was in many ways a forerunner of **New Realism** in Arab cinema. After studying filmmaking in France, he returned to Egypt, where he directed several socially conscious films: *Fool's Alley* (1955), which analyzes the contradictions of poor urban classes; *Heroes' Struggle* (1962), about the cholera epidemic of the 1930s, which exposes social class contradictions between and among peasants and landowners; *The Rebels* (1966), regarding class politics in a mental institution; *El Sayed el Bolti* (1967); and *Diary of a Country Prosecutor* (1969). The latter, like many of Saleh's films, a literary adaptation, is set in the 1930s but has clear contemporary relevance and, as Saleh preferred, no major **stars**.

Due to their perceived critiques of corruption under the Free Officers regime of **Gamal Abdel Nasser**, both *The Rebels* and *El Sayed el Bolti* were delayed release, the latter on the (false) grounds that it contained sexual obscenity. As a result of this **censorship** and his rejection as a leftist by the private sector, including especially **Salah Abu Seif**, with whom he clashed famously over *The Rebels*, Saleh went to **Syria**, where he directed his renowned *The Dupes* (1973), about the **Palestinian** struggle. He also worked in **Iraq**, where he taught cinema and directed the controversial *Long Days* (1980), concerning the October 1959 assassination of Iraqi Prime Minister Abdel Qarim Kassem, which some elements of the Iraqi Left had blamed on Nasser. Upon his subsequent return to Egypt, Saleh continued to teach filmmaking in Cairo. He appears as himself in *Alexandria, Again and Forever* (Youssef Chahine, 1990).

SALEM, LYÈS (1973–). Salem is a French–**Algerian** actor, screenwriter, and filmmaker. He has lived in France, where he studied literature and was trained as a stage actor at the Théâtre National de Chaillot and the Conservatoire National d'Art Dramatique. Claiming that his approach to acting is aesthetic while his approach to filmmaking is political, Salem, who stays away from the historical war films typical of French–Algerian coproduc-

tions, uses both **comedies** and dramas to explore the cul-de-sacs of Algerian culture and the hypocrisy that obscures the loss of a national ideal. Salem, who acts the role of the protagonist in most of his films, plays on the discrepancy between the man of honor he would like to be and his much feebler attempts to confront his personal weaknesses. In his short film *Cousins* (2003), he plays Driss, a young man living in France who returns to Algeria to visit his cousins during the holidays. The time he spends with them enables his female cousins to relinquish temporarily the strict social and moral codes that constrain their daily lives—much to the dismay of his male cousins. This comic evocation of the close watch that is kept over **women's** bodies and minds was awarded a range of international prizes.

In his first feature-length film, *Mascarades* (2007), also a comedy, Salem plays the part of a spineless man, bullied by the community, who pretends he is organizing the wedding of his narcoleptic sister to an important businessman in order to improve his own status, even though she is in love with his best friend. *The Man from Oran* (2014) is a drama that explores the loss of ideals in Algeria, depicting a shift from postwar hopes for a brighter and more prosperous future to the ensuing bleakness wrought by the exploitation of resources by a corrupt middle class a few decades later. Salem once again **stars** as the protagonist, Djaffar, one of two friends who take different paths. Refusing to compromise, Djaffar is left behind, lonely and bitter at the loss of revolutionary ideals. Salem won the award for best actor at the JCC in 2019 for his role in *Abou Leïla* (Amin Sidi-Boumédiène, 2019), an experimental film about two old friends who journey to the south of the country, its narrative comprising a succession of violent scenes contradicting or delegitimizing previous ones.

SALHAB, GHASSAN (1958–). Born in Senegal, Salhab moved to **Lebanon** in 1970, where he spent much of the war years. Subsequently, he has divided his time between Beirut and Paris, working on films, writing, and teaching. He frequently contributes to the *Al-Adab* literary journal and has made several short films, experimental videos, and **documentary** essays since the mid-1980s, including “*Panoramique*” (1985), *After Death* (1991), *La rose de personne* (1998/2000/2002), *My Living Body, My Dead Body* (2001/2003), *(Posthumous)* (2007), *1958* (2009), and *Chinese Ink* (2016). He collaborated with Nisreen/Nesrine Khodr on *Of Seduction* (1999) and with **Mohamed Soueid** and **Akram Zaatari** on *Baalbeck* (2002). Inspired by **Jalal Toufik**, Salhab’s films explore the disaffected subjectivity of a postwar Beirut haunted by phantoms, ghosts, and vampires—evidenced in his first feature, *Phantom Beirut* (1998), and *The Last Man* (2006). More committed to artistic vision than market imperatives, his works have survived mostly on the **film festival** circuit. His second feature, *Terra Incognita* (2002), was screened at Cannes under the category “Un Certain Regard.” Whereas these

last three films are considered a trilogy convening around actions set in Beirut, Salhab has undertaken the exploration of rural landscapes in a more recent trilogy begun in 2010 with *The Mountain* and followed by *The Valley* (2014) and *The River* (2019).

SALLOUM, JAYCE (1958–). The work of this Canadian-born **Lebanese** video artist lends acute critical attention to stereotypes advanced by popular North American representations of the **Middle East**. In addition to solo shorts such as “*Once You’ve Shot the Gun You Can’t Stop the Bullet*” (1988), Salloum collaborated with **Palestinian** filmmaker **Elia Suleiman** on *Introduction to the End of an Argument* (1990), which critically appropriates Western film and media images in order to subvert their perceived authority. Salloum’s videos problematize standard **documentary** techniques for both procuring knowledge and producing meaning. More than simply critiquing representational politics, they recalibrate interpretive frameworks and offer new perspectives. By overloading the viewer with pejorative representations from cartoons of Ali Baba and *I Dream of Jeannie* to Indiana Jones and *The Thief of Baghdad*, the resulting video revoices the way Western news and popular media interpret the Middle East. Salloum spent a year in postwar Lebanon during the early 1990s conducting research and collecting materials for an installation and two videos: *(This Is Not Beirut) / There Was & There Was Not* (1994) juxtaposes found footage with Salloum’s own video clips to foreground mainstream media biases while also subverting his directorial authority; *Up to the South* (1993), a collaboration with Lebanese American **Walid Raad**, challenges simplistic representations of southern Lebanese resistance against **Israel**, while including a series of interviews that critique one-dimensional depictions of the Arab–Israeli conflict.

During his stay in Beirut, Salloum conducted workshops and lent logistical support to the fragile community of artists recovering from the war. Together with Raad, he helped initiate an aesthetic approach that fueled local efforts to grapple with the representational baggage of the **Lebanese Civil War**. His output has since broadened into works about Palestine, the former Yugoslavia, New Zealand, and **Afghanistan**. Under an “untitled” series, it has shifted from integrating found footage to more directly engaging subjects through live interviews. *Untitled Part 1: Everything and Nothing* (2001) is ostensibly about would-be assassin Soha Bechara and her detention in Khiam Prison in southern Lebanon, but an intimate interview in her Paris dormitory room carves out space in which to conceptualize an existential occupation of Lebanese who are perpetually under threat of political violence.

SAMRA, BASSEM (1966–). Egyptian actor Samra first appeared in two documentaries, *Cairo as Told by Chahine* (Youssef Chahine, 1992) and *On Boys, Girls and the Veil* (Yousry Nasrallah, 1995). He achieved recognition after winning Best Actor at the Carthage Film Festival for his role as Ali in Nasrallah's *The City* (2001). An emerging favorite of New Realist directors, he went on to star as the nameless protagonist in *Klifty / Thief* (Mohamed Khan, 2004). Samra has also taken low-key roles in films directed and produced by independent filmmakers such as Sherif El-Azma, Islam El-Azzazi, and Mahmoud Soliman. In 2006, he acted in *The Yacoubian Building* (Marwan Hamed) as the young, rural Upper Egyptian conscript who has a homosexual affair with a rich journalist. Since 2010, he has appeared in numerous television series as well as in *18 Days* (2011), an omnibus film regarding the Arab Uprisings.

SANNAN, JAMAL (1970–). Owner of Eagle Films, a production and distribution company operating in the Middle East, Jamal Sannan is a prolific producer of television series and commercial Lebanese films. His popular formulaic comedies—*Bebe* (Elie F. Habib, 2013), *Vitamin* (Habib, 2014), *The Second Lady* (Philippe Asmar, 2015), *Bingo!* (Habib, 2016), *Wil'anet* (Habib, 2016), *Habbet Caramel* (2017), *White Lie* (Nabil Lebbos, 2018), and *Time Out* (Rami Hannah, 2018)—all star his wife, Maguy Bou Ghosn.

SANSOUR, LEILA (1966–). Moscow-born Sansour began her career in television working as a producer and commissioning editor for the Middle East Broadcasting Center and moved to Al Jazeera to produce 15 episodes of its documentary series *Encounter in Exile*. Her film credits include the feature-length documentary *Jeremy Hardy versus the Israeli Army* (2003), shot with British comedian Jeremy Hardy, who traveled to Palestine for the first time in 2002 in order to highlight the Israeli siege of the Church of the Nativity. *Operation Bethlehem* (aka *Open Bethlehem*) (2014) was shot over five years in the titular city during the construction of the Apartheid Wall, with the aim of drawing global attention to the city's greatly diminished tourist economy and its fragmentation and isolation on account of the wall. The autobiographical film takes its name from the nonprofit organization founded by Sansour with her cousin Carol (also in the film), which works to attract international commitment to the resolution of the Israel–Palestinian question by positioning Bethlehem as a gateway to the situation. (Sansour is not to be confused with Larissa Sansour, director of *Nation Estate* [2012], in which Leila plays a cameo role, and *In the Future, They Ate from the Finest Porcelain* [2015].) She is married to British author Nicholas Blincoe (also appearing in *Operation Bethlehem*).

SATIN ROUGE (2002). This revisionist **belly dancing** film was the first feature directed by Raja Amari, a trained belly dancer who studied filmmaking in Paris at the Fondation Européenne pour les Métiers de l'Image et du Son ("La Fémis"), the national film school of France. Comprising largely interior scenes set at night, it concerns the difficult retrieval and expression of suppressed identity—social, cultural, and sexual—by an ageing widow, Lilia, played by **Palestinian Hiam Abbass** (*Haifa*; *The Syrian Bride*; *Disengagement*). Lilia finds herself drawn voyeuristically to a Tunis nightclub, where she witnesses her somewhat Westernized, teenage daughter drinking, belly dancing, and socializing with men. She begins frequenting the club surreptitiously and befriends its lead dancer, who offers to give her dancing lessons when Lilia's own impromptu performance proves wildly popular with the club's mostly male patrons. Eventually, Lilia becomes the club's top attraction, as she learns also to fend off inappropriate suitors and manage the exploitative whims of the club's disreputable owner. Accused in **Tunisia** and North Africa of desecrating motherhood and offending **Islamic** tradition, and alternately of catering to French and neocolonial tastes and inclinations, *Satin Rouge*, has been seen differently by Western critics, for whom its stands to advance a progressive portrait of Tunisian identity in the context of increased government surveillance and oppression and decreased support for indigenous culture, including filmmaking.

SAUDI ARABIA (KINGDOM OF SAUDI ARABIA). While the emerging contemporary film scene in the Gulf seems to be dominated by the **United Arab Emirates** (UAE) and **Qatar**, the Kingdom of Saudi Arabia (KSA), the largest and most populous country on the Arabian Peninsula, has begun to make an impact. Until recently, Saudi Arabia was viewed largely as a nation "without" cinema. Within U.S. media and Hollywood cinema, especially post-9/11, Saudi Arabia was often portrayed as a hotbed of terrorist activity and of "**Reel Bad Arabs**"—as illustrated in films such as *The Siege* (Edward Zwick, 1998) and *The Kingdom* (Peter Berg, 2007).

Situated to the south of **Jordan** and **Iraq** and to the north of **Yemen**, and home to two of **Islam**'s holiest sites, Mecca and Medina, Saudi Arabia is ruled by a monarchy under the tenets of Wahhabism, an ultraorthodox branch of Sunni Islam. From the 1980s until late 2008, the public **exhibition** of films in Saudi Arabia was proscribed purportedly on religious grounds. Conservative religious leaders contended that films promote lewd, decadent, and immoral behavior. Other explanations for the ban are unrelated to religion and emphasize efforts by the ruling Al Saud family to maintain its position of power after the seizure of the Grand Mosque/Masjid al-Haram in Mecca by an antigovernment contingent led by dissident Juhayman al-Otaybi. Public cinemas only reopened in 2018, under the new crown prince and de facto ruler Mohammad bin Salman, although films were screened privately in

theaters in earlier decades. In March 2020, the country also launched with much fanfare the Red Sea International **Film Festival**, bringing in top names from the Berlin Film Festival, Toronto International Film Festival, and Torino Film Festival.

Previously, the nearest cinemas to the KSA's capital and largest city, Riyadh, were those located in neighboring **Bahrain**, to which numerous Saudis travel in order to view films, as documented in Abdullah Al-Eyaf's film *Cinema 500 Kilometres* (2006), while the popularity of Dubai for Saudi audiences is considered a factor in the UAE's standing as the largest theatrical market in the Gulf. Private screenings before 2018 were generally advertised as educational events or "visual shows" to avoid raising the ire of anticinema groups. In May 2008, the first annual Saudi Film Competition, sponsored by the Saudi Society of Arts and Culture and the Dammam Literary Club, and apparently endorsed by the state/royal family, was launched, offering four days of free, **gender-segregated** screenings of Saudi films in the eastern city of Damma: *Cinema 500 Kilometres* won the competition's first grand prize, the Golden Palm Tree Award.

Film arrived in Saudi Arabia through the Arabian-American Oil Company (ARAMCO), which often screened Hollywood films inside its company towns, starting in the late 1930s, and also funded **petrofilms**. Although **Pal-estinian** and Indian guest workers were allowed to join American audiences, Saudi workers were excluded, prompting a strike during the 1950s. As the United States increased its military presence in the region, television series from that country were also broadcast in Saudi Arabia, although they were carefully selected to avoid explicit references to Christianity, Judaism, and **Israel**. A United Nations Education, Scientific, and Cultural Organization (UNESCO) study dating from the late 1950s and early 1960s revealed Saudi Arabia to be a significant market for the United Arab Republic, via the purchase of 16-mm films (largely **Egyptian**) for private screenings. Today, in an era of proliferating media platforms and diversified formats, Saudis can watch films without going to the theater, via pay television, censored (and pirated) DVDs and videos, and streaming services. Critic-turned-filmmaker Al-Eyaf honed his craft writing about films on the Saudi cinephile website Cinemac.net and later in a local newspaper; currently, weekly film columns run regularly in several Saudi papers.

Nascent Saudi cinema has already experienced transmedia crossovers with the casting of Hicham Abderrahman, a Saudi who won the second season of the Arab world's version of the U.S. television talent show *Star Academy*, in the first full-length Saudi-funded feature, *How's It Going?* (2006), directed by Palestinian Canadian filmmaker **Izidore Musallam**. This film was produced by the Riyadh-based company Rotana International, owned by Saudi Prince Al-Walid bin Talal, the nephew of King Abdullah. Launched in 1987, Rotana has become a leading producer and distributor of Arabic music and

multichannel satellite television entertainment in the Arab world, with a film production department headed by the U.S.-educated Saudi businessman Ayman Halawani. Shot in Dubai, *How's It Going?* features a mostly Saudi cast, dialogue in a Saudi dialect, and a Saudi-based story. In December 2008, the Rotana-produced film *Menahi*, a **comedy** about a farmer (*fallah*) who travels from Saudi Arabia to Dubai on a get-rich-quick scheme, based on a television character played by Saudi **star** Fayez Al-Maliki, became the first film in decades released for public viewing, playing on screens in cultural centers to mixed-gender audiences in Jeddah and Taef, as well as in theaters in neighboring Bahrain, **Kuwait**, and Qatar.

One of the first female Saudi directors, **Haifaa Al-Mansour**, has made several films, including an acclaimed and controversial **documentary** about **women** in the Gulf region, *Women without Shadows* (2006), which focuses on various issues faced by women, such as gender segregation and enforced modesty, and the feature-length narrative *Wadjda* (2012), a German coproduction. Other Saudi women filmmakers include Ahd Kamel (*The Shoemaker* [2009] and *Sanctity* [2012]); Faiza Ambah, who worked as a journalist before making the midlength *Mariam* (2016), about the headscarf (*hijab*) controversy in France; and Shahad Ameen, whose *Scales* (2019) depicts a dystopic world in which mysterious creatures save humans. As director and actor, respectively, both Al-Mansour and Kamel have worked in Hollywood.

Films by male directors sometimes adopt conventions from science fiction and horror **genres**, such as *Shadow of Silence* (Abdullah Al-Muheisen, 2006), *The Forgotten Village* (Abdulla Abo Talib, 2008), *Al Shar Al Khafi / Hidden Evil* (Mohammad Hilal, 2010), and the mockumentary *Madayen* (2016), directed by Saudi-based Ayman Tamano and written and produced by Hakeem Jomah, involving *djinn* in the ancient city and UNESCO World Heritage site of Al 'Ula. The Saudi Arabian Oil Company—or Saudi ARAMCO, successor to the U.S.-owned ARAMCO—has also been instrumental in supporting young filmmakers, and a few Saudi films have been selected by international film festivals. Film, however, is less popular than newer forms of cinematic media, including web series published on YouTube by companies such as Uturn Entertainment. Telfaz11 produces and releases web series and stand-alone comedies that address controversial subjects such as the recruitment of Muslim youth by Islamist organizations and the limited mobility of Saudi women under guardianship laws. Most, however, focus on everyday events for young Saudis in the more liberal city of Jeddah. The film *Barakah Meets Barakah* (Mahmoud Sabbagh, 2016), starring Hisham Fageeh, known for the satirical *La Yekthar* (a colloquial expression for “put a lid on it”) web series, which has over a million subscribers, and the prominence of Fatima Al Banawi, who was named to *Time*'s Young Generation Leaders list in 2018, can be traced to such successful web creation.

The MISK (Prince Mohammad bin Salman bin Abdulaziz) Foundation organizes several events to promote media making, including Shoof, a youth-focused event held annually in Jeddah where opportunities and inspirations in digital visual media are presented by Gulf and non-Gulf makers, promoters, and thinkers. In addition to helping produce Saudi features, the Rotana Media Group has been at the forefront of restoring classical Egyptian cinema, reviving a project begun by Dubai-based Founoon Film Distribution Company in the UAE. With more than 1,650 negatives in its library for restoration, classical Egyptian cinema is now more readily available on television, home video, and streaming as well as on in-flight entertainment. Rotana Aflam broadcasts films from throughout the **Middle East**. Linked to the Vision 2030 plan to promote culture and entertainment, the European film *Born a King* (Agustí Villaronga, 2019) was shot partly in Saudi Arabia and stars Saudi actors in a story about the coming of age of Prince Faisal, the younger son of the kingdom's founder, Ibn Saud.

The inaugural screening of *Black Panther* to a mixed-gender audience in a repurposed concert hall in Riyadh in April 2018 was a glitzy affair attended by diplomats and celebrities, with further public screenings following—likewise restricted to elite audiences. This facility is to be expanded to include two more screens, while the U.S. theater chain American Multi-Cinemas, partnering with a subsidiary of Saudi Arabia's sovereign wealth fund, known as the Public Investment Fund, plans to open at least 40 movie theaters in the country within the next five years. This proposed expansion comes notwithstanding Western discomfort over the killing of Saudi dissident journalist Jamal Khashoggi at the kingdom's embassy in **Turkey** in October 2018. (Khashoggi had recently published an article in the *Washington Post* titled "What Saudi Arabia can learn from *Black Panther*.") The growth in opportunities for cinema and media coincides with the purported liberalization of certain other aspects of life in Saudi Arabia, the most internationally publicized of which has been the easing of restrictions on women's ability to work and drive, and would appear to be part of a set of structural changes instituted by Mohammad bin Salman in a supposed attempt to prepare the country for a postoil economy. However, these policies can also be seen as little more than a Saudi version of *hasbara*, in which apparent reforms are used to distract attention from a bellicose regional policy dictated by resistance to **Iranian** influence—evident in disputes with Qatar and involvements in **Syria** as well as the continuing war in Yemen—and increased suppression of domestic opposition as evidenced by the imprisonment and torture of women's rights activists and the continued persecution of the Shi'i minority, at least 34 of whom were executed in April 2019, three years after the killing of prominent Shi'i cleric Nimr al-Nimr, whose death led to the popular ransacking of the Saudi Embassy in Tehran.

SAYDAM, NEJAT (1929–2000). Born in Istanbul, Saydam started work as a theatrical performer, then acted in, wrote screenplays for, and served as an assistant director on several **Turkish** films during the early 1950s. A prolific filmmaker who also scripted many of his own films, Saydam is often called the “bureaucrat” director of **Yeşilçam** since he worked primarily for only two production companies (Acar and Birsal Films). He is celebrated for his adaptations of popular domestic and foreign novels and of Hollywood films, and he specialized in romantic **comedies** and melodramas, such as the melodrama *The Gardener* (1963), featuring the singer Zeki Müren in the lead role as a gardener, and *Full of Slang* (1969). He is best known for his four films featuring Yeşilçam’s first **star** acting duo, Belgin Doruk as Little Lady with **Ayhan Işık**. *Little Lady* (1961), adapted from a paperback novel, tells the story of a young woman, the “little lady,” surrounded by evil relatives who try forcefully to take control of her inheritance until she is saved by the young and handsome son of a fallen aristocratic family.

SCHOUCAIR, GEORGES (1967–). After completing a degree in filmmaking at the Ecole Supérieure de Réalisation Audiovisuelle in Paris, Georges Shoucair returned to **Lebanon**, where he cofounded the production company About Productions. As CEO of both About Productions and Shortcut Films, he worked with many Lebanese, Arab, and international filmmakers, including **Kaouther Ben Hania**, **Annemarie Jacir**, **Khalil Joreige** and **Joana Hadjithomas**, **Shirin Neshat**, and Apichatpong Weerasethakul. Schoucair played a major role in the growth of the Lebanese film sector and is now one of the country’s most prominent film producers.

SEASON OF MEN, THE (2000). A historiographic sequel to her prior *The Silences of the Palace* (1994), also coscripted with **Nouri Bouzid**, **Moufida Tlatli**’s second feature compares the camaraderie of female servants under **colonial** monarchy to that of bourgeois **women** in contemporary **Tunisia** whose husbands live apart from them in order to operate their businesses and visit them only during holidays—the “season of men.” The film is set largely on the island of Djerba, where Aïcha and her extended female family have retreated from their unsatisfying and oppressive urban lives but where they find little respite. Their continued **gender** and sexual repression is given metaphorical form through the figure of Aïcha’s son, whose severe autism, symptomatized by excessive emotion and crying, finally convinces her husband to consent to the women’s move to Djerba. The boy’s illness fails to improve once there; in fact, his disorder ceases to carry major significance for the plot, its prior emphasis being replaced by the women’s various problems and conflicts encountered on the island and Aïcha’s ensuing memories portrayed in flashback.

The camerawork and mise-en-scène do not carry the visual allure of Tlatli's *The Silences of the Palace* but rather suggest a televisual **realism** that lacks the former film's historical distance and in some respects prefigures **Morocco's** *The Sleeping Child* (Yasmine Kassari, 2004) by undercutting audience identification with the characters and surroundings. Perhaps for this reason, the film was not particularly popular with audiences in Tunisia, despite its repeat casting of **Hend Sabri** (as one of Aïcha's daughters). Notwithstanding its availability in Europe, it has not, like its predecessor, been distributed in the United States. Some critics have nonetheless interpreted the film's aesthetic choices and woman-centered narrative as a coded means of exposing the cynicism and short-sightedness of Tunisia under (neo)colonial administration, and the limited modes and spaces of resistance it has tended to foster for women and emerging generations.

SELMANE, MOHAMED (1922–1998). After starting his career as an actor in **Lebanon**, Selmane emerged as an innovative and prolific director of formula films. He initiated a wave of **musical comedies** with *The First Melody* (1957), **starring** his wife, singer Najah Salam. Later, he directed a series of films that captured the nightclub culture of 1960s Beirut, including *Lebanon at Night* (1963). Next, he formulated a **genre** of Bedouin films featuring singers such as Fahd Ballane and Samira Toufic in titles including *A Bedouin in Paris* (1964). He subsequently capitalized on the popularity of detective films, reinterpreting James Bond as an Arab detective fighting drug trafficking in *The Black Jaguar* (1965). Struggling to sustain audience appeal during the early 1970s, Selmane began to employ more sexualized themes, and *The Guitar of Love* (1973), starring 1971 Miss Universe Georgina Rizk, indulges in soft pornography.

SEPANTA, ABDOLHOSSEIN (1890–1969). Sepanta directed the first **Iranian** talkie, *The Lor Girl* (1933), based on an original folk story, “Jafar and Golnar,” and shot and produced in Bombay under the direction of Ardeshir Irani. Sepanta adjusted his story to make it serve as propaganda for Reza Shah's push for modernization. The lover of a government employee (representative of modernity and order) is kidnapped by a bandit, symbolizing tradition and chaos. The film was a big success in Iran, as was its lead actress, Roahangiz Sami-Nejad—who would not appear in films again due to conservative criticism from both her family and elements of the public. Sepanta, however—by turns, writer, director, and actor—made four more films in India for export to Iran. Like *The Lor Girl*, they reflect an **orientalist** view of Iran, grafting a celebration of Persian history onto the shah's government. *Ferdowsi* (1935) is a biopic about the titular Persian poet, and *Shirin and*

Farhad (1936) is based on a story from Ferdowsi's epic *Shahnameh*. These films were coordinated with a renewed celebration of Ferdowsi, marked by the inauguration of his tomb in Tus.

Returning to Iran, Sepanta was unable to raise the money to make more films, and he spent the 30 subsequent years in self-exile. Two years before he died, he returned to filmmaking: working with a super-8 camera, he made a few poetic **documentary** films about the ordinary lives of people, of which *The Autumn* (1969) is the best known.

SHADIA (1931–2017). Fatma Ahmed Kamal Shaker was given the stage name “Shadia” by director Helmi Rafla. In her heyday during the 1950s and 1960s, she avoided being typecast by working with a number of different directors and in different **genres**—melodrama, romance, and **comedy**. It was, however, her musical talent as a singer that established Shadia as one of the most important **Egyptian** cinema **stars** of her era. She starred with actor Kamal El-Shinawy in more than 30 films and sang opposite Farid al-Atrache and **Abdel Halim Hafez**—most notably in *The People's Idol* (Rafla, 1967). She appeared with **Faten Hamama** in *An Appointment with Life* (**Ezzedine Zulficar**, 1954), while in *The Unknown Woman* (Mahmoud Zulficar, 1959), she plays the role of Fatma in a heavy melodrama in which she faces a series of tragedies and injustices, commits murder, and is defended in court by her estranged son; she also played the good-hearted seductress who takes in a fugitive in *The Thief and the Dogs* (**Kamal El-Sheikh**, 1962). Shadia likewise performed strongly in comedy roles, most notably in *Wife Number 13* (**Fatin Abdel-Wahab**, 1962) and *My Wife the General Manager* (Abdel-Wahab, 1966).

Although often cast in cunning and cheeky roles, Shadia's features could adopt serious, melodramatic expression. In *The Road* (Zulficar, 1964), while **Soud Hosni** played the young, naive desk clerk who falls in love with Saber (**Rushdi Abaza**), Shadia took on the role of his mistress who sneaks to his room while her elderly husband sleeps. She also played Skina opposite actress Soheir El-Bably in the stage version of *Raya and Sakina*, based on the true story of two Alexandrian serial killers and directed by **Hussein Kamal**. (The 1953 film version directed by **Salah Abu Seif** is heralded as a classic of Egyptian cinema.) Shadia performed in more than 100 films before she retired from the public eye and joined a number of actresses who took on the veil (*hijab*) in an act of **Islamic** resistance and salvation.

SHADOW PLAY / KARAGÖZ. *Karagöz*—which means “black-eye” in **Turkish** and takes its name from the illiterate “puppet-of-the-people” main character who contends with his more educated foil, Hacivat/Hagivad—is the name given to the traditional shadow-play entertainment popular during

Ottoman-era Turkey, in which the shadows of puppets are projected onto a screen from behind, usually by means of an oil lamp. Traditionally performed during the Muslim holiday Ramadan, Karagöz performances have decreased since the advent of cinema, television, and radio, but a somewhat sanitized version remains popular with children. Some of the earliest **exhibition** of cinema in Turkey, in an Istanbul coffeehouse in 1897, utilized a Karagöz screen. Karagöz spread throughout the Arab world, most of which had long been part of the Ottoman Empire. In **Egypt**, Karagöz was performed, often in Turkish, for many years; indeed, the form may have originated in Egypt. The **realism** of Turkish cinema brings together the two-dimensional aspects of Karagöz and the three-dimensional, perspectival way of seeing traditionally understood to be offered by cinema. Later, the proponents of “**true**” **national cinema** in Turkey would advocate the integration of the Karagöz and other traditional performance modes into Turkish films.

The term is also used to refer to the somewhat different puppet theater in which the puppeteer, rather than manipulating figures behind a screen, displays them on a small stage, part of a portable wooden box that can be set up or taken down easily. *The Puppeteer* (Hani Lachine, 1989) features **Omar Sharif** (in a return to the Egyptian cinema long after he had become a Hollywood **star**) as just such an entertainer. Unsurprisingly, he represents traditional values and must compete for an audience with television—specifically, the American detective series *Kojak*. In the Karagöz tradition, his performances often poke fun at authority. Indeed, the Punch-and-Judy-like violence (commonly compared to Karagöz performances in general) is here a veiled critique of the final years of **Gamal Abdel Nasser**’s presidency. The influence of Karagöz jokes and stock characters is evident in many Egyptian farcical **comedy** films, especially, perhaps, those featuring Ali al-Kassar. Turkish-style Karagöz was also popular in **Syria**, and the Karagöz–Hacivat relationship is mirrored in the interplay, in many films, between the comic duo Doureid Laham and Nihad al-Qali. A variety of Turkish films likewise make reference to Karagöz, including *Who Killed Shadows?* (Ezel Akay, 2006), about the “real life” Karagöz and Hacivat who lived during the early Ottoman Empire.

SHAFIK, VIOLA (1961–). Born in Germany, Shafik is a prolific independent scholar of **Egyptian** and Arab cinema, as well as a **documentary** filmmaker. She is best known for her books *Arab Cinema: History and Cultural Identity* (1998; rev. ed. 2007; 3rd ed. 2017) and *Popular Egyptian Cinema: Gender, Class, and Nation* (2007). Her most important film is *The Lemon Tree* (1993), an adaptation of a biographical story by poet and former Arab League ambassador Ibrahim Shokrallah, about an Egyptian family whose generations-old lemon tree is cut down to build (and sell) a house, portending the 1967 **Defeat** and the 1970s imprisonment, under **Anwar Sadat**, of leftist,

anti-**Zionist** university students. (A narrative revision of the film with the same title was made in 2008 by **Israeli** director **Eran Riklis**.) Shafik's other films include *Iraqi Artists in Germany* (1991); *The Mother of Light and Her Daughters* (1999), which analyzes Coptic **women's** stories that map contradictions of faith and **gender** inequality; and *The Planting of Girls* (1999), regarding female genital mutilation, still practiced in Egypt. Her edited collection on documentary filmmaking in the **Middle East** was published in 2020.

SHAFIKA AND METWALLY (1978). Written and narrated by **Salah Jahin** and directed by **Ali Badrakhan**, *Shafika and Metwally* is set during the early 1850s and based on an **Egyptian** folktale, although freely adapted by Jahin to take on contemporary relevance. The film tells the story of a brother and sister whose lives are affected dramatically by the presence of the British and the building of the Suez Canal. Metwally (**Ahmed Zaki**) is taken by force, along with all the other able-bodied men in his village, to help dig the canal; Shafika (**Souad Hosni**) is left behind with their elderly blind father. After some resistance to the persistent advances of Diab (**Mahmoud Abdel-Aziz**), Shafika's poverty eventually leads her to join a local band of gypsy entertainers and become a prostitute. After entertaining a rich businessman, Ahmed El-Tarabishi (Ahmed Mazhar), and finding in him a modicum of security, she becomes his lover and travels with him to London and Paris. Upon their return, she is horrified at the realization that he is in fact a slave trader and largely responsible for the canal enslavements. In a chilling scene, El-Tarabishi's accomplice, a government official named Yousrey Bey (Gamil Rateb), requests that Shafika have sex with him. She does so with bitter disgust. Upon hearing that her brother has miraculously escaped from the slave gang, she returns to her village to meet her fate. But before he is able to shoot her himself, Shafika's body is riddled with bullets by an army of gunmen sent after her by the Bey. The film allegorizes a nation enslaved and raped by its colonizers, with Shafika's destiny a tragic parallel to Metwally's enslavement. *See also* COLONIALISM.

SHAHEEN, KHALIFA (c. 1940–). Among the actors in Wonderful World of Disney's production of *Hamad and the Pirates: The Phantom Dhow* (Roy Edward Disney, 1971) was 30-year-old Khalifa Shaheen, who portrayed the pirate captain. Shaheen learned filmmaking in the **Bahrain** Petroleum Company's Film Department and later at a film school in Britain. He reportedly directed Bahrain's first narrative feature, *Fun throughout Lebanon* (1971). His other films include *Pictures of an Island* (1981) and *People on the Horizon* (1983). Shaheen's career as a photographer and filmmaker was honored by the short (two-minute) **documentary** *Khalifa Shaheen: The First*

Bahraini Filmmaker (Mohammed BuAli, 2009), which screened at **film festivals** and centers throughout the Gulf. Named after him and managed by his son, Nader Shaheen, Khalifa Shaheen Digital Images owns one of the largest archives of photographs of Bahrain.

SHAHID SALESS, SOHRAB (1944–1998). Born in Tehran in 1944, Shahid Saless is the progenitor of poetic **realism** in **Iranian** cinema. After studying in Vienna and Paris, he returned to Iran in 1968 and began making **documentaries** for the Ministry of Art and Culture. In 1973, he directed his first feature, *A Simple Event*. Working with a very low budget, Shahid Saless captures in a documentary style the mundane life of a young boy's quotidian experience. Shahid Saless's films usually are shot with a static camera, constructing extreme long takes and minimal onscreen movement that represent poetically the events of everyday life. They typically portray simple human stories that are nonetheless deeply rooted in Iranian social culture, emphasizing **gender** relations, poverty, religion, and aging. *Still Life* (1974) exemplifies this aesthetic: it is the story of an old railway switchman, particularly his economic struggle upon hearing that he is to be retired and replaced by a younger employee. In 1975, Shahid Saless emigrated to Germany, where he continued to make films in a similar style, often for television, drawing on his prior themes of **exile** and displacement, now exemplified by his own situation. Notable among these are *Time for Maturity* (1977), *Diary of an Amorous Man* (1978), and *Red Roses for Africa* (1992). The style and approach to filmmaking pioneered by Shahid Saless strongly influenced the work of **Abbas Kiarostami**, whose films have received the kind of critical acclaim never granted his predecessor.

SHAHNAMEH. *Shahnameh*, or *The Epic of Kings*, is the Persian national epic. Composed by Hakim Abol Qasem Ferdowsi Tusi (935–1020) in Darī Persian with little admixture of Arabic, the 60,000-couplet poem recounts the lives of Persian kings from mythic times to the reign of Khusrow II (7 CE), and includes the story of the overthrow of the Sassanians by the Arabs in the middle of 7 CE. Ferdowsi worked on an extant prose *Shāhnāmeḥ* for 30 years to produce his own poem, which he presented to the Ghaznavid Sultan Mahmūd, who ruled Khorasan. Ferdowsi died in poverty in 1020 in Tus, and the poet received little official attention until his memory was revived and consecrated in a mausoleum by Reza Shah Pahlavi as part of his attempt to construct a pre-**Islamic** national identity that would support his regime. The mausoleum resembles that of Cyrus the Great, the first emperor of Persia, with a few episodes from *Shahnameh* illustrated in bas-relief on the inner walls of the tomb.

Shahnameh attests to the popularity of poetry in **Iranian** culture and functions as a perennial framework and source, both direct and indirect, for much subsequent Iranian poetry, fiction, comic books, paintings, music, and films, the most prominent of which is Simin Daneshvar's epic novel *Savushun*, a modern allegory retelling the trials of Siyavush, one of *Shahnameh*'s martyr heroes. *Shahnameh*'s famous story of Rostom and Sohrab has been filmed both in Iran (*Rostam and Sohrab* [Shahrukh Rafi, 1957]) and India (*Rustom Sohrab* [Vishram Bedekar, 1963]), where it has influenced the growth and evolution of Urdu poetry.

SHAME, THE (1982). Directed by Ali Abdel-Khaliq and **starring** some of **Egyptian** cinema's most important performers, the film begins with a depiction of a well-known and respected merchant who runs a shop selling herbs and spices with the help of his eldest son, Kamal (**Nur El-Sherif**). Following his father's death, Kamal reveals to his brothers—Adel, a doctor (**Mahmoud Abdel-Aziz**), and Shukri, a high-ranking police officer (**Hussein Fahmy**)—that their father was in fact a drug dealer and that without their help their entire inheritance will be lost. In a climactic ending, Kamal discovers that metal containers storing the drugs have been corroded by the salt lakes in which they were stored. Shukri shoots himself, Adel goes mad, and Kamal is left in utter despair. The film highlights the contradictions between the father's piety and his drug dealing, as well as the moral dilemma faced by Adel and Shukri, who, despite their professional ethics, are driven by greed and a desire to retain social standing.

SHARIF, OMAR (1932–2015). Born in Alexandria, **Egypt**, of **Lebanese** and **Syrian** parentage, Sharif is one of the most internationally known Arab movie **stars**. He began his acting career playing romantic leads in Egyptian films during the late 1950s and early 1960s. He was given his break by **Youssef Chahine**—with whom he shared an education at Alexandria's elite Victoria College—playing opposite megastar **Faten Hamama** in *Struggle in the Valley* (aka *Blazing Sun*) (1954). Other of his notable performances are in *Land of Peace* (**Kamal El-Sheikh**, 1957), as a soldier on a mission to infiltrate **Israel** who falls in love with a **Palestinian** (Hamama); *Struggle on the Nile* (Ataf Salem, 1959), in which he plays a gullible inheritor alongside a scheming **Hind Rustom**; *Rendezvous with a Stranger* (Salem, 1959), as a young bourgeois professional falsely accused of a crime and assisted unknowingly by a **belly dancer** working as a government spy (**Samia Gamal**); *Beginning and End* (**Salah Abu Seif**, 1960), as a working-class man unable to extricate himself and his family from social constraints and bad luck; and *A Man in Our House* (**Henri Barakat**, 1961), as a **pan-Arabist** revolution-

ary who must seek refuge in the home of an apolitical family. In 1955, Sharif married Hamama, for whose sake he converted from Roman Catholicism to **Islam**.

During the early 1960s, Sharif began taking roles in Hollywood and British films, for which he garnered his international fame: *Lawrence of Arabia* (David Lean, 1962), in which he plays a Bedouin; *Genghis Khan* (Henry Levin, 1965), playing the title role; *Doctor Zhivago* (Lean, 1965), again in the title role; *Funny Girl* (William Wyler, 1968), in which he plays the gambler husband of comedian Fanny Brice (Barbra Streisand); and *Che!* (Richard Fleischer, 1969), once again in the title role. Because of the **orientalist**, anti-Left—and in the case of *Funny Girl*, **Zionist**—tendencies of these later films, Sharif earned some disfavor in the Arab world, especially in his native Egypt, at the time still under the presidency of **Gamal Abdel Nasser**. Sharif's career subsequently declined, although he continued to appear in cameo and supporting roles in theatrical and television films worldwide, including alongside **Adel Imam** in the **comedy** *Hassan and Marcos* (Rami Imam, 2008). In his last role he played a ghostly father figure in the bitter-sweet comedy *Rock the Casbah* (2013), directed by **Leïla Marrakchi**.

SHASHAT. A registered nongovernmental organization headquartered in Ramallah, Shashat focuses on **women's** cinema and **gender** representation in media. Shashat works primarily in four areas. Shashat's **Women's Film Festival in Palestine** has, since 2005, showcased the creativity of women filmmakers and alternative portrayals of women and women-centered issues by Palestinian, Arab, and international women, including Ghada Terawi, Nahed Awwad, Dima Abu Ghoush, Liana Badr, Najwa Najjar, Nada El-Yassir, and Alia Arasoughly. Shashat sponsors workshops, training, and master classes, providing production support and promoting participation in film festivals and symposia. It fosters a gender media literacy outreach program for schools and operates feminist and women-centered book and video libraries in Ramallah, Nablus, and Bethlehem, promoting research and publication on women's cinema in Palestine, and cine-club "film conversations." Shashat's mission is twofold: to intervene, challenge, and transform the culturally entrenched perceptions of women's agency and power within the Palestinian community, which directly impacts policy making, and to use women's cinema as a forum to challenge Western stereotypes about Palestinian women, by presenting alternate media representations of gender roles in Palestine. *See also* DREAMS OF A NATION.

SHAWQI, FARID (1919[?]-1998). Born in Cairo, Shawqi was the most prominent of the tough-guy heroes—or, more commonly, villains—in **Egyptian** cinema from the 1950s through the 1970s. He appeared in nearly 300

films—more than any other actor in the industry with the exception of Mahmud al-Miligi—and also functioned as a writer and producer. Shawqi, who began his career as an actor on the stage, appearing in his first film in 1949, was, like his contemporary **Rushdi Abaza**, big and muscular and was frequently typecast as a rough, often poor, working-class character. Some of his most notable roles are as a vicious drug dealer in *Hamido* (**Niazi Mustafa**, 1953), the heroine's murderous cousin in *Struggle in the Valley* (aka *Blazing Sun*) (**Youssef Chahine**, 1954), a gangster in *Death Traders* (**Kamal El-Sheikh**, 1957), the thug of the title whose social ascent is mirrored by his corruption in *The Thug* (aka *The Tough Guy*) (**Salah Abu Seif**, 1957), and the duplicitous con man of *Women's Magician* (**Fatin Abdel-Wahab**, 1958). In Chahine's *Cairo Station* (1958), however, Shawqi plays a hardworking union organizer. Although many of his most memorable roles were performed in the 1950s, Shawqi remained very prominent throughout the next two decades and even went on to appear in some **New Realist** films, such as *A Bird on the Road* (**Mohamed Khan**, 1981) and *Sleepless Eyes* (Ra'fat al-Mihi, 1981), in both of which he plays elderly jealous husbands.

In a 1978 autobiography, Shawqi described himself as *malik altursu* ("King of the Terzo" or "King of the Cheap Seats") in reference to the appeal of his mostly unsophisticated working-class characters to an unsophisticated, working-class audience, watching from the cheapest seats in the cheapest theaters. During his career, however, he was more commonly known as *wahsh al-shasha*, or "Beast of the Screen," in reference to a series of roles that followed his success in *The Thug*. He was married for many years to actress/singer Hoda Sultan, by some measure a bigger **star** than he, appearing with her in several films, including *Boss Hassan* (1952), a breakthrough film for both Shawqi and its director, his close friend, Abu Seif.

SHOHAT, ELLA HABIBA (1959–). Currently a professor of art and public policy and **Middle Eastern** and **Islamic** studies at New York University (NYU), Ella Shohat is a leading scholar of Mizrahi film and culture. Born in **Israel** to immigrants from **Iraq**, Shohat completed her doctorate in cinema studies at NYU with a dissertation on Israeli cinema published in 1989, expanded and republished in 2010, titled *Israeli Cinema: East/West and the Politics of Representation*. Groundbreaking for both its subject and analytic focus, *Israeli Cinema* compelled scholars to take seriously the Israeli culture industry's consistent misrepresentation of **Palestinians** and Mizrahi Israelis through stereotyping and elision. Shohat is also known for her generative article "Sephardim in Israel: **Zionism** from the Standpoint of Its Jewish Victims" (1988), the title of which playfully revises that of an earlier, not unrelated piece by **Edward Said**. Shohat has collaborated on scholarly volumes and editions regarding multiculturalism, **transnationalism**, and post-colonial theory with her partner, Robert Stam, and has written extensively on

the feminist critique of **orientalism**, including a chapter in Hamid Dabashi's landmark collection *Dreams of a Nation: On Palestinian Cinema* (2006). Shohat is a featured interviewee in *Forget Baghdad: Jews and Arabs—the Iraqi Connection* (2002), a **documentary** about the experience of Iraqi Jewish writers and intellectuals in Palestine–Israel. She makes a cameo appearance as a medical subject in *Treyf* (Alisa Lebow/Cynthia Madansky, 1998), received with controversy in that regard for its objectification of the Mizrahi female body. In 2017, she was granted the Palestine Book Award for her collection of writings *On the Arab Jew, Palestine, and Other Displacements* (2017).

SILENCES OF THE PALACE, THE (1994). This first feature directed by **Moufida Tlatli** was coscripted with **Nouri Bouzid** and is framed in flashback to the youth of its protagonist, Alia, the daughter of a female servant raised in the palace of **Tunisian** Prince Sid'Ali during the final years of French **colonial** rule, whose memories are triggered by his death. The bulk of the film, set in the past, takes place exclusively inside the palace and its grounds, often focused on the daily lives of the indentured **women** (including Alia's mother) whose haremlike camaraderie is expressed in intimate gestures and the sharing of emotions (*nushuz*). Their closeness is underscored by long periods of silence and the camera's slow, detailed attention to décor and costuming, colors and contours, while its enabling conditions are starkly portrayed by unsettling, visually decentered scenes of rape and abortion that, among other things, lead Alia to surmise that the prince is her unacknowledged father.

As Alia matures, the princes begin to request her presence, until, singing at one of their parties, she breaks into a nationalist anthem. In the present-day frame story, we see that Alia is still a singer and still at the mercy of condescending and aggressive men. Her lover is an old revolutionary, become a state functionary, who had previously secretly sheltered below stairs at the palace and now refuses to marry her or be a father to her children. Thus, although independence from France has been achieved, women are seen to still face repression and abuse (continuing silences) in the new Tunisia.

The Silences of the Palace was the debut film for actress **Hend Sabri** (the younger Alia), who soon after left Tunisia to pursue a career in **Egypt**, where she has become a significant part of the **star system** while publicly arguing for women's rights in the Arab world and for more substantial roles for women in Arab cinema.

SIN, THE (1965). Directed by **Henri Barakat**, this classic example of studio melodrama, set in rural **Egypt**, is framed by an investigation of the murder of a newborn child. Through flashback, we discover that the perpetra-

tor is a widow (**Faten Hamama**) who was raped and forced to conceal her pregnancy. After delivering the baby in secret, she accidentally suffocates it. Within this framework, the film examines the differences between the villagers who sympathize with and help the widow and a community of migrant workers who would demonize her. As such, the film has been considered a protofeminist work by scholars of Egyptian cinema. *See also* WOMEN.

SISSAKO, ABDERAHMANE (1961–). Born in Kifa, Mauritania, Sissako grew up in Mali, returning briefly to Mauritania before going to film school at VGIK in Moscow. His films are exemplary of global art cinema, screening at the most prestigious **film festivals**. His feature films—*Life on Earth* (1998); *Rostov-Luanda* (1998), an essayistic **documentary** about trying to locate an Angolan friend with whom Sissako had studied in Rostov; *Waiting for Happiness* (2002), which takes place in the port city of Nouadhibou just across the border from **Moroccan-occupied Western Sahara**, from where migrants attempt to reach Europe; and *Bamako* (2006), a mock trial of neoliberal world institutions set in a courtyard in the Malian capital and including as an interlude a brief parody of the western **genre**, or its parodies, featuring international **stars** such as **Elia Suleiman**—explore topics of displacement, migration, and the relationships between traditional practices and encroaching modernities in a **transnational** world system and in the aftermath of **colonialism**. *Timbuktu* (2014) considers the growth, partly in response to such experiences, of militant **Islamic** practices among the Tuareg in Mali. Sissako now lives largely in France but returns regularly to Mauritania, where he acts as a cultural adviser to the government and has succeeded Med Hondo as the country's only filmmaker with name recognition.

SIVAN, EYAL (1964–). Sivan is an independent **Israeli** documentarian based in Paris whose films critique traditional empirical cinematic modalities and their historiographical and sociological assumptions. Sivan's codirection with **Michel Khleifi** of *Route 181: Fragments of a Journey in Palestine-Israel* (2004) made him one of few Jewish filmmakers willing to direct alongside a **Palestinian**. Predating *Route 181*, Sivan's *The Specialist: Portrait of a Modern Criminal* (1999) reedits archival footage from the 1960 trial in Israel of notorious **Holocaust** mastermind Adolf Eichmann into an indictment of Israeli intransigence and **Zionist** interpretations of the *Nakba* and its legacy. Sivan also helped produce *The Gardeners of the Martyrs' Street* (Leïla Habchi/Benoît Prin, 2003), a **vérité documentary** comprising testimonial from **Algerian** Harkis (Muslim Algerians who collaborated with the French during the Algerian war of independence). In 2009, he directed *Jaffa, the Orange's Clockwork*, punning the title of the Kubrick classic into a critical genealogy of the Jaffa orange.

678 (2010). Directed by **Egyptian** filmmaker Mohamed Diab in a broadly **realist** style, *678* addresses sexual harassment in Cairo through the story of three **women** from different socioeconomic backgrounds. Fayza (performed by singer Bushra) is a working-class government employee who is groped by a man on a crowded public bus on her way to work. As she tries to deal with what has happened, she sees a woman speaking out against harassment on public television. She meets Seba, a public figure who has suffered harassment in the workplace, and Nelly, an aspiring stand-up comedian who is violently attacked in the street. Fully aware that abuse on public buses is a common and daily occurrence, Fayza resorts to violence by stabbing men whom she suspects of groping, while Seba determines to make a case against her attacker through the legal system, and Nelly holds group therapy and training sessions in self-defense. The narrative is based partly on the true-life case of Noha Al-Oztaz, who in 2008 was the first woman to take her attacker to court.

678 reveals a tactic employed by male molesters of placing a lime in the pocket of their trousers, so that, if they are confronted by the woman they are groping, they can take the citrus out and claim that they have been wrongfully accused. At film's end, Fayza is horrified to discover that her husband, too, has been employing this trick. While the film typically—and somewhat didactically—presents harassment conducted by working-class men in public as the most common and mainstream form of violence in Egyptian society, it also identifies multiple forms of structural violence and oppression, by exposing the perpetrators as hailing from all socioeconomic backgrounds, alluding to incidents of mass sexual assault (during protests and street festivals), and including a scene in which children are subjected to corporal punishment in school.

SLIM, ALA EDDINE (1982–). A **Tunisian** screenwriter, filmmaker, and producer born in Sousse, Slim studied filmmaking in Tunis. His first film, *Autumn* (2007), is an experimental work that portrays an anonymous group of undocumented migrant workers. Doing away with a protagonist with whom a spectator might identify, this short film powerfully captures the dehumanizing experience of illegal migration. His next film, the short *The Stadium* (2010), concerns a soccer fan who, returning from a game, walks across Tunis—an uninviting and drab environment—highlighting one of the main motifs in Slim's work: a lone protagonist confronted with hostile surroundings.

Determined to exercise complete control over his films throughout the production process, Slim has sought to free himself from institutional constraints and has experimented with collective ways of producing and directing films as a means by which to circumvent the dependence on (unreliable) state subsidies. In 2005, he along with some friends founded Exit Produc-

tions to provide a framework for developing such projects. In 2012, he collaborated with Ismaël Chebbi and Youssef Chebbi on *Babylon* (2012), a **documentary** shot on the border of Tunisia and Libya. This film provides an unusual visual experience, recording the construction of a camp for migrants on a vacant piece of land, followed by its dismantling and the return of the land to its initial, empty state. The film explores, without pathos, the anonymity of large numbers of displaced men living in harsh conditions. Brief interactions take place in various languages, unmarked by subtitles and thus contributing to a sense of atmosphere rather than narrative progression.

The Last of Us (2016) was Slim's first feature, also collectively funded. It eschews character psychology and further develops Slim's study of the migration experience. His second feature, *Tlamess* (2019), which means "casting a spell" in a local Tunisian Arabic dialect, like *The Last of Us*, centers around two estranged characters and their relationship to the environment. Both films largely eschew dialogue.

SMIHI, MOUMEN (1945–). Smihi's directorial career spans 30 years and is characterized by abstract formal investigations into the weight of tradition, religion, and social mores borne by **women in Morocco**. Born in Tangiers, he studied philosophy in Rabat and cinema at the Institut des Hautes Études Cinématographiques in Paris. *El Chergui* (*The Violent Silence*) (1975) recounts the tale of Aïcha, who, in order to prevent her spouse from taking a second wife during the socially oppressive 1950s, resorts to the only ostensible alternative: magic—a desperate effort that leads to her death. This is a film of hermetic signs and symbolic violence, in which fragments of image and belief, myth, and reality collide to portray a woman's oppression. In *A Muslim Childhood* (2005), Smihi creates a lavish tableau of 1950s Tangiers, where a young boy tries to find his place amid a collision of cultures and influences. Recalling the dynamics of François Truffaut's *The 400 Blows* (1959), Larbi is torn between a strict Muslim father, a modernized mother, and French high school, from which he seeks escape into the world of cinema and urban decadence. The film turned out to be the first part of a trilogy of films about Larbi, which Smihi completed with *Virgins and Swallows* (2008) and *The Sorrows of a Young Tangerian* (2013). Smihi also directed *44, or the Tales of the Night* (1981), *Capitan of Love* (1987), *The Lady of Cairo* (1991), and *Moroccan Chronicles* (1999).

SOCIÉTÉ ANONYME TUNISIENNE DE PRODUCTION ET D'EXPANSION CINÉMATOGRAPHIQUES (SATPEC) / TUNISIAN COMPANY FOR CINEMATIC PRODUCTION AND EXPANSION. SATPEC was the **Tunisian** state-owned production, distribution, import, and **exhibition** company from 1957 until its dissolution in 1994. Partly due to

budgetary constraints, most of SATPEC's involvement in production was limited to a coproduction capacity. SATPEC established **Gammarth Studios** in 1966 and coproduced a large number of Tunisian films until the studio went bankrupt in the early 1980s.

SONKU, CAHİDE (1916–1981). Born in **Yemen**, Sonku, often dubbed the first **star** of **Turkish** cinema for her gracious look and blonde hair, was an actor for the Istanbul Municipal Theater from 1932 to 1948. While there, she also appeared in films made by the theater's director, **Muhsin Ertuğrul**. She acted in several pre-**Yeşilçam** films, then, at the beginning of the **Yeşilçam** era, was catapulted to fame for her performances in films such as *One Day in a Year* (Ferdî Tayfur, 1946), a melodramatic love story of Turks living in Bulgaria, and *The Long Awaited Song* (Orhon M. Arıburnu/Sami Ayanoğlu/Sonku, 1952), a **musical** melodrama in which she appears alongside singer Zeki Müren, and which was produced by her own company, Sonku Film, which she started in 1950. Insofar as she credited herself as codirector on several of the films produced by her company, Sonku is also arguably one of the first female directors of Turkish cinema. *See also* WOMEN.

ŞORAY, TÜRKAN (1945–). Known as the “Sultana of **Turkish** cinema,” Şoray started acting at age 15 and quickly became a **star** of the high and late **Yeşilçam** periods. She acted in nearly 200 **Yeşilçam** films, including two of the era's most popular melodramas, *My Prostitute Lover* (**Lüfti Ö. Akad**, 1968) and *The Girl with the Red Scarf* (**Atif Yılmaz**, 1977), with **Kadir İnanır**, as well as appearing in a few television series and **post-Yeşilçam** films such as Yılmaz's surreal romance *Nihavend Miracle* (1997) and Uğur Yücel's melodrama *You Are the Woman of My Life* (2006). Often referred to as the “Sophia Loren of Turkish cinema,” Şoray's star intertext connected her professional work to her private life. Although unconcerned about appearing partially nude onscreen, her first husband, a wealthy businessman, forbade her from doing so, even from kissing her male leads. After his death, she remarried an actor, Cihan Ünal, during the early 1980s, with whom she appeared in several **women's** films—and her previous husband's “Şoray Rules” were abandoned. Şoray has also experimented with directing and has acted in four of her own films, including *The Return* (1972), in which she plays a rural woman whose husband remarries after going to Germany as a guest worker.

SOUEID, MOHAMED (1959–). During the **Lebanese Civil War**, Mohamed Soueid worked as a film critic at *As-Safir* and *An-Nahar* newspapers. He is the author of many books about **Lebanese** cinema, including *Suspended Cinema: Lebanese Civil War Films* (1986), *Cinema Legislation in*

Lebanon (1993), and *History of Movie Theaters in Old Beirut* (1996). Soueid is also a prominent **documentary** filmmaker. After directing a series of short documentaries in the early 1990s (*Absence* [1990]; *Cinema Fouad* [1993]; *Hymn of Joy* [1993]; *The House* [1993]; *Sud* [1995]; *Roses of Passion* [1996]), he directed a semiautobiographical trilogy: *Tango of Yearning* (1998), *Nightfall* (2000) and *Civil War* (2002). Soueid's films offer a nostalgic take on the passage of time, dreams of a better future, and the impossibility of recovering from the trauma of war. They reflect a common trope in Lebanese cinema by which an interweaving of autobiography and collective history serves to question the divisions between fiction, documentary, and experimental cinema. Soueid's subsequent films, *The Sky Is Not Always Above* (2007), *My Heart Beats Only for Her* (2008), and *How Bitter My Sweet!* (2009), continue this aesthetic inquiry. Soueid is currently a senior producer and director of the documentary department at Al-Arabiya News Channel.

SPARROW, THE (1973). Youssef Chahine's film about the disorganization and corruption that preceded the ignominy of the Arab **Defeat** in the 1967 Six-Day War against **Israel** was the first film made under the auspices of his own production company, Misr International Films, and was also the first of three Misr International coproductions with **Algeria**. The title is taken from a song by revolutionary singer Sheikh Imam Issa, and the script is the work of avant-garde leftist Lofti El-Kholi. The story takes place over an unspecified period of time before the Six-Day War, through the course of the war, and ends with **Gamal Abdel Nasser's** resignation speech. It was originally banned by **Anwar Sadat's** government but released after the relative successes of the 1973 Yom Kippur–Ramadan War, also against Israel.

According to Chahine, he made *The Sparrow* to “deliberately open a wound we have been trying hard to conceal.” The older generation is seen as largely unsalvageable, but the film appears to offer hope through the younger: a young boy determined to help his friend by reaching a mosque, who nevertheless disappears from the narrative halfway through. Most especially is this salvation seen in the character of Bayhiyya, a mother-**Egypt** figure who runs a guesthouse where most of the film's various plotlines converge and who, in one of Egyptian cinema's most famous scenes, joins crowds of youthful demonstrators in the streets at film's end to reject Nasser's resignation. Rather than following a single character, the film is a multivalenced record of familial and national division and a plea for unity against corruption. The highly complex plot structure requires secondary viewings, as several early details are only “explained” toward the end. Settings include a village in Upper Egypt as well as neighborhoods in urban Cairo and the battlefield in Sinai. Montage sequences and jarring cuts—perhaps most fa-

mously from a sex scene to the start of the war—provide considerable tonal variation, as do several ad hoc **musical** scenes typical of Chahine's idiosyncratic, highly reflexive, self-critical aesthetic.

STARS (STAR SYSTEM). The **Egyptian** studio system, the biggest producer of films in the **Middle East**, is, like Hollywood, a largely **genre-** and star-driven apparatus in which the names of actors and actresses carry more importance for the success of a film than the director. Star images are cultivated in movie and fan magazines, and some stars have become enormously popular, while star salaries have come to comprise an increasing percentage of total film costs over the years. Egypt's industry was star driven from the very beginning, since the earliest stars had already made their names in other areas of the arts—**Yussuf Wahbi** and **Aziza Amir** in dramatic theater; **Naguib El-Rihani** and Ali al-Kassar as stage comedians; composer **Mohamed Abdel Wahab** and singer **Umm Kulthum** as the country's two most famous musicians. This tradition has continued, encouraged by the substantial number of **musicals** that have been produced. **Layla Murad** starred in numerous such films from the 1930s to the 1950s, and the voice of Egyptian cinema during the Nasser years was singer **Abdel Halim Hafez**, while among the most prominent female stars who rose as **belly dancers** are **Samia Gamal** (frequently paired with **Lebanese** singer Farid al-Atrache), **Tahiyya Carioca**, and **Souad Hosni**. **Hind Rustom** was another belly dancer and became the industry's premier sex symbol during the 1950s but also appeared in more serious films such as auteurist director **Youssef Chahine's** **realist** *Cairo Station* (1958). **Faten Hamama**, known as the “Cinderella” or “first lady” of Egyptian cinema, who has also appeared in Chahine's work, has had a particularly long career, beginning as a child actress at the start of the 1940s and flourishing in melodramas and a wide range of other films in the following decade. At one time married to Hamama, **Omar Sharif**, later a major star in Hollywood, first found fame in the Egyptian industry, where he remains best known perhaps for his role as the “terrorist” in *A Man in Our House* (**Henri Barakat**, 1961), a part later affectionately parodied by the biggest of contemporary stars, comedian **Adel Imam**, in *The Terrorist* (Nader Gadal, 1994). The funeral of another film legend, **Ahmed Zaki**, in Cairo in 2005 attracted huge crowds, including many prominent politicians, and was filmed for inclusion in the actor's last film, in which he played Abdel Halim Hafez. He had previously starred in biopics as both **Gamal Abdel Nasser** and **Anwar Sadat**. The presence of these and many other stars has been crucial to Egyptian cinema's success not only domestically but in much of the Arab world. Many such stars have had lengthy periods at the top—as has been true for contemporary figures Imam and **Nadia al-Gindi**.

Egyptian cinema's structural interconnection with **Lebanese** cinema also encouraged a star system in that country, including stuntman-turned-actor **Fouad Charafeddine** and, more recently, **Julia Kassar** and director/actor **Nadine Labaki**. **Tunisian-born Hend Sabri** achieved recognition acting in Egyptian cinema, becoming a star both in the Egyptian industry and in **world cinema**.

Indeed, the growth of commercial genre and **transnational** vehicles in the **Maghreb** has entailed the development of a star system in that region, including recognizable names in **Morocco** such as Aziz Dadas, Majdouline Idrissi, Said Naciri, Rachid El Ouali, and director/screenwriter/novelist **Hicham Lasri** and in **Algeria** **Lyès Salam**, also a director and screenwriter, while Jamel Debbouze, Roschdy Zem, and Sami Bouajila, all of Algerian extraction and all of whom appeared in Rachid Bouchareb's *Days of Glory* (2006) and *Outside the Law* (2010), are stars of what has been known as **beur cinema**.

In **Turkey**, the **Yeşilçam** industry, which operated between about 1950 and 1990, depended on a similar system of melodramas and crowd-pleasing stars. **Türkan Şoray**, Fatma Girik, **Hülya Koçyiğit**, **Müjde Ar**, and **Hülya Avşar**, all star actresses and sex symbols, made substantial numbers of films. This was true, too, for male stars, of which some of the most important are **Ayhan Işık**, **Ediz Hun**, **Tarık Akan**, **Kemal Sunal**, **İnanir Kadir**, **Kartal Tibet**, Sadri Alışık, and **Yılmaz Güney**. Yılmaz Güney, still Turkey's best-known director abroad, began his career as an actor and became a major action-adventure star before moving into directing and the critical acclaim that accompanied his work domestically following the release of *Hope* (1971). Then followed his belated international discovery with *The Way* (1982).

In **Iran**, too, a star system developed in the 1950s as part of *film farsi*'s formulaic genre cinema, with Esmat Delkasah, a singer who appeared in a series of musicals directed by Esmail Kushan, perhaps its first film star. **Naser Malak-Motii** and **Majid Mohseni** were the leading male stars of the period, joined in the 1960s by **Muhammad-Ali Fardin** and **Behrouz Vosughi**, all of whom featured in *luti* films. **Darius Mehrjui's** *The Cow* (1969), clarion-call of the **Iranian New Wave**, introduced stage actors **Ezzatollah Entezami** and **Ali Nassirian** to cinema, who, unlike stars of the popular cinema, were allowed to continue acting when the industry was purged following the **Iranian Revolution** of 1979. Although they have not been incorporated into a star system like the one that operated during the prerevolutionary period, the revitalization of Iranian cinema in the late 1980s and 1990s— notwithstanding some directors' preference for working with nonprofessionals—has helped the careers of many important actors and actresses. Khosrow Shakibai, for example, has worked extensively with Mehrjui, **Susan Taslimi** with **Bahram Beyzai**, and **Niki Karimi** with **Tamineh Milani**, while Fe-

reshteh Sadr-Orafai, Parviz Parastui, **Leila Hatami**, Shahab Hosseini, Taraneh Alidoosti, Peyman Maadi, and Mostafa Zamani are among many other familiar screen faces. With the rise of entertainment films, especially comedies, over the past decade, stars such as Reza Attaran, Navid Mohammadzadeh, Mohammad Reza Golzar, and Mahnaz Afshar have come to the fore.

Although neither **Israeli** nor **Palestinian** cinemas can claim a star system, each has promoted the regional fame of film actors and actresses, including **Gila Almagor**, **Michal Bat-Adam** (also a director), and **Juliano Mer** (likewise a director), as well as several Palestinians who got their start in Israeli films, such as **Mohammed Bakri** (also a director), his sons Saleh and Adam, and Salim Dau (*Avanti Popolo* [Rafi Bukai, 1986]; *The Flying Camel* [Rami Na'aman, 1994]; *Cup Final* [Eran Riklis, 1991], also featuring Mohammed Bakri; *James' Journey to Jerusalem* [Ra'anana Alexandrowicz, 2003]). Modern Palestinian auteurs frequently cast Bakri and Dau and have also nurtured newer faces, including Areen Omari (usually cast by **Rashid Masharawi**) and **Hiam Abbass** (also a world cinema star).

STEAM: THE TURKISH BATH (1997). This **transnational** gay melodrama narrates the story of an Italian man's attempt to locate and come to terms with his heritage in Istanbul, which becomes a locus for his sexual exploits. Projecting the **diasporic** gaze of its director, **Ferzan Özpetek**, *The Turkish Bath* was well-received internationally while criticized heavily in **Turkey** as **orientalist**. While not unwarranted, such criticism has tended to overlook the potentially opposite significance of the bodily fluidity depicted in and around the film's playful bath (*hamam*) scenes.

STEVEN SPIELBERG JEWISH FILM ARCHIVE. In 1987, Jewish American director Steven Spielberg took over the Jewish Film Archive, originally established in 1969 by Hebrew University's Institute for Contemporary Jewry in close cooperation with the Central **Zionist** Archive (CZA) in **Israel**. To date, the CZA has collected more than 50,000 documents and visual materials from key Zionist bodies, including the World Zionist Organization, the Jewish Agency, the Jewish National Fund, United Jewish Appeal, and the World Jewish Congress. Since Spielberg's takeover, the archive has been accredited by the Association of Moving Image Archives and become a member of the International Federation of Film Archives.

STOLEN CHILDHOOD (1994). This **realist** melodrama directed by **Hakim Noury** exposes the conditions of domestic child labor in **Morocco**, especially that of girls. These children often receive little nurturance, have no education, and frequently are sexually abused by their employers. The film focuses on young, impoverished Rkia, who is hired into domestic labor by a

wealthy Casablančan family and mistreated both physically and sexually. Eventually, Rkia escapes the lavish but inhospitable surroundings and finds work in a factory. Still, her misfortunes continue, as she becomes pregnant by her erstwhile boyfriend and must abandon her newborn for a life of prostitution. *Stolen Childhood* emerged in the context of and contributed to massive public debate over the issue of child labor that eventually led to its prohibition. See also WOMEN.

STRANGER IN MY HOME (1982). Directed by Samir Seif, this **Egyptian** film stars **Nur El-Sherif** as Shahata Abu Kaf, a talented football player who is caught up in a scam (quite common in Cairo during the 1980s) in which the same apartment is sold to several people. Here, a man who plans to emigrate sells his flat to the young athlete and a single mother (**Soudad Hosni**). The two decide to cohabitate in the apartment, dividing the space with a sheet in order to maintain respectability, until their situation is resolved. As Shehata becomes more famous, his relationship with his roommate—initially hostile—blossoms.

STRUGGLE ON THE NILE (1959). This social melodrama directed by **Egyptian** filmmaker Atef Salem portrays the coming of age of a naive young bumpkin, Muhasab (**Omar Sharif**), whose elderly father has decided to sell his old cargo boat, *Bride of the Nile*, in order to purchase a larger, more modern barge with the remainder of his savings in the wake of industrial and environmental changes wrought by the construction of the Aswan Dam. He sends Muhasab, bearing the money, to Cairo along with trusted villagers, many of them cousins, to seek a buyer. A bumpy rite of passage ensues en route from Luxor, however, as one jealous cousin and his cronies conspire to steal the cash—Muhasab's inheritance—with the help of a voluptuous woman, Nargis (**Hind Rustom**), whom they find injured on the riverbank and who claims to be seeking refuge from a violent husband. Although Nargis proceeds to seduce the gullible Muhasab, in due course she falls in love with him, eventually deciding to betray the jealous cousin when he conspires to steal Muhasab's money at a carnival where the boat has docked for an evening. Her ostensible change of heart is rejected by Muhasab, however, after he learns of her duplicity from the resentful cousin, who ends up facilitating her murder when he realizes she may also have been planning to dupe him in order to pay off a debt—apparently the real reason behind her need for refuge. The conspiring villagers are ultimately punished for their disloyalty, whereupon Muhasab assumes rightful control of his inheritance and the boat—in effect achieving adulthood and returning to Luxor to marry his betrothed; however, the violent events that have enabled his social maturation render the film's resolution something less than optimistic.

STUDIO MISR. Established in 1934 as part of Bank Misr (founded in 1920) and financed by the well-known capitalist and **nationalist** Talaat Harb, Studio Misr evolved from the Company for the Improvement of Arabic Acting (founded in 1920) and the **Egyptian** Company for Theatre and Cinema (1925) as the first fully functioning Egyptian film studio. It began by sending directors and cinematographers to Europe to train, the first of whom was **Ahmed Badrakhan**. Later, the studio functioned as a training school for filmmakers, including **Salah Abu Seif** and **Kamal El-Sheikh**. The first feature-length film to be produced by Studio Misr was *Wedad*, a **musical** written by Badrakhan, directed by Fritz Kramp, **starring Umm Kulthum**, and released in 1936. During the 1930s and 1940s, the studio (joined by others such as Galal, Katsaros, Roxy, Nahass, and Wahby) helped consolidate the industry, marking what is referred to as the first “golden age” of Egyptian cinema and establishing the various **genre** formations still functioning today. Studio Misr also produced monthly newsreels and a number of **documentaries** and shorts. As part of the wave of land reclamation and state acquisition of private businesses, it was nationalized under **Abdel Gamal Nasser** in 1963. (*Misr* means, simply, “Egypt.”)

SUDAN. Located to the south of **Egypt**, through which British **colonial** control was often mediated, and historically considered part of greater Egypt, Sudan also borders Libya to the northwest, Chad to the west, the Central African Republic to the southwest, Ethiopia and Eritrea to the southeast, and the Red Sea, across which lies **Saudi Arabia**, to the east. The former southern third of the country was granted independence as South Sudan in 2011 after a protracted civil war complicated by foreign, including **Israeli**, interests. **Colonialist** films, most famously *Khartoum* (Basil Dearden, 1966), named for the Sudanese capital, and multiple versions of *The Four Feathers* (Merian C. Cooper/Lothar Mendes, 1929; Zoltan Korda, 1939; Don Sharp, 1978; Shekhar Kapur, 2002) celebrate British imperialism and, as historical melodramas, individualize historical processes by such conceits as having General Charles Gordon and the Mahdi (Muhammad Admad) meet and show mutual respect prior to battle.

Following independence in 1956, a Sudanese Film Production Center was established by President Ismail Ali Azhari, but cinema has struggled in the country, throttled by the state’s **censorship** and neglect and by a strict **Islamist** critique of film imagery, more familiar perhaps in the example of Saudi Arabian Wahhabism’s traditional intolerance of the medium. Today there are no functioning cinemas in the Sudan, and, situated on the periphery of the Arab world, Sudanese cinema remains largely unknown both inside and outside the country. This may, however, be changing, following international attention to *Talking about Trees*, which won the audience **documentary** award at the Berlin International **Film Festival**’s Panorama Competition in

2019. The film's director, Suhaib Gasmelbari, left Sudan at the age of 16, studied film in Paris, and has worked as a freelance cameraman and editor for **Al Jazeera** and France 24, but this film, his first feature, is a meditation on the history of Sudanese cinema told through the stories of four old Sudanese filmmakers (Ibrahim Shaddad, Suleiman Ibrahim, Eltayeb Mahdi, and Manar Al-Hilo) who have been able to establish only minimal filmographies and now try, unsuccessfully, to revive a cinema in Khartoum. Gasmelbari has also directed a short, *Sudan's Forgotten Films* (2107), for Al Jazeera, about the crumbling National Film Archive in Omdurman, one of the largest in Africa, holding more than 13,000 films, most in ill repair, and long administered by two friends and dedicated archivists, previously employed by the state film production department, Benjamin Chowkwan and Awad Eldaw, the former of whom died, while the latter was fired, during production. Both films emphasize the loss to the country due to the abandonment of its cinematic heritage.

Talking about Trees was also honored at the El Gouna Film Festival in Egypt in 2019, where the Narrative Award went to another Sudanese film, *You Will Die at Twenty* (Amjad Abu Alala), about a boy, Muzamil, whose death at the age of 20 has been prophesized and who must choose between following a pious and a hedonistic life. The film is dedicated to "all the victims of the Sudanese revolution." Hajooj Kuka, from the Nuba Mountains region on the border of present-day South Sudan, trained as an engineer in **Lebanon** before studying digital design in the United States. He has directed two features, the documentary *Beats of the Antonov* (2014), which depicts the importance of music to people in the Blue Nile and Nuba Mountains regions during the continuing civil war in this contested part of the country, and *aKasha* (2014), a **comedy** also set in the context of the war, about a deserting soldier who is nevertheless enamored of his gun, an AK-47, which screened at the Venice Film Festival. Another recent success is *Khartoum Offside* (Marwa Zein, 2019), a cheaply made production about **women** footballers, utilizing a shaky handheld camera that captures an on-the-fly attitude appropriate for its subjects, who attempt to achieve official recognition for their team.

Omar al-Bashir ruled Sudan as its seventh president from 1989, after a military coup, until he was forcibly removed by the military and jailed, following popular pressure, in 2019, in an uprising reminiscent of the **Arab Uprisings** that convulsed much of the **Middle East** at the beginning of the decade. Just as in similar circumstances in **Algeria**, Sudanese protesters have since been focused on ensuring that Bashir's fall from grace does not result in yet another military-led state; by the end of 2019, power was being exercised by the combined military-civilian Sovereign Council. One casualty of the events of 2019 was the cancellation of the sixth iteration of the Sudan Independent Film Festival.

SUITORS, THE (1988). Ghasem Ebrahimian directed this stark **realist** film during the early years of his **exile** to the United States following the **Iranian Revolution** of 1979. It portrays the tribulations of Mariyam, a woman who has emigrated with her husband from **Iran** to New York City during the **Iran–Iraq War** and who, when given the opportunity to leave secretly for Europe upon the accidental shooting death of her husband in a racially motivated police attack, chooses to remain in the United States, although in isolation from the exile community whose welcome she has found unsettling. Mariyam’s reasons for remaining are ambiguous, although it is clear that she is concerned about losing the newfound autonomy that widowhood—and her late husband’s life insurance money—have afforded her. The film’s narrative mirrors this general uncertainty, with its surprising, occasionally coincidental trajectory disrupting any sense that the world before the camera exists beyond the contradictory projections of its characters or the film’s historical spectators. Perhaps it is Ebrahimian’s Zoroastrian background that accounts for this thematic-structural aspect.

The film is noteworthy for its depiction of **Islamic** culture and ritual, such as the sacrifice of a lamb, which, when performed in atypical, Western environs (the bathroom of a small apartment) and associated through editing with a newly arrived Mariyam, offers reflexive commentary on **orientalist** tendencies to interpret such an act uncritically, as characteristically violent or easily allegorizable to the oppression of **women** or Muslims in the West—thereby problematizing the event’s significance for both Western and **Middle Eastern** audiences. A similar effect results from Mariyam’s experience of **gender-role** transformation, during scenes in which she alternates donning and removing her head scarf, often without clear intention, and in which she must negotiate interactions with men, both American and Iranian, that in one instance results in bloody violence. In the end, *The Suitors* suggests that the state of exile is not merely a discomfiting and disorienting political condition but a recurrent aspect of human relations crucial to understanding the social world.

SULEIMAN, ELIA (1960–). A Nazareth-born **Palestinian** filmmaker with no formal training in cinema, Suleiman has lived in London, New York, Nazareth, and Jerusalem. He began his career directing experimental shorts and **documentaries**, including *Introduction to the End of an Argument* (1990), a satirical montage of Western cinematic stereotypes representing Arabs as terrorists and oil sheiks, codirected with **Jayce Salloum**; *Homage by Assassination* (part of the **Tunisian** omnibus film *The Gulf War . . . What Next?* [1991]), a diary film critiquing the 1991 **Gulf War**; *War and Peace in Vesoul* (1997), codirected with **Amos Gitai**, in which both filmmakers share their personal histories and experiences of citizenship as they travel together

to a **film festival**; and *Cyber-Palestine* (1999), which offers modern-day renditions of Mary and Joseph attempting to overcome borders and checkpoints while traveling from Gaza to Bethlehem.

Suleiman's reliance on the visual as the primary mechanism of expression, symbolizing the breakdown of communication and a painful distance between home and **exile**, permeates all his work. His tragicomic, meticulously fragmented approach gained him international recognition with his first full-length feature, *Chronicle of a Disappearance* (1996), in which he plays the silent hero, ES, simultaneously a mute subject of **Israeli occupation**, a misfit insider, and a resister to the experiences of belonging, exile, and return. The film was the first under Palestinian direction to be granted **Israeli** state funds. His following film, *Divine Intervention* (2002), gained Suleiman iconic status for its surreal style and offscreen controversies. Comprising vignettes in which connections are not always obvious and combining elements of fantasy, absurdity, violence, and grim reality, the film was refused entry into the Oscars on grounds that Palestine is not a recognized country. *The Time That Remains* (2009), the third film in what has come to be known as a trilogy, spans 60 years of Israeli occupation, with **Mohammed Bakri** and his son, Saleh, playing the same character at different moments in Palestinian history. Suleiman's features have been instrumental in garnering Palestinian films international respect and attention, as they continue to challenge stereotypes, confound audiences (resulting in equal amounts of criticism from Palestinians and Israelis), and introduce new aesthetic sensibilities to **Middle Eastern** cinema. His most recent film, *It Must Be Heaven* (2019), portrays ES traveling to Paris and New York and finding there many of the same problems, for example, state exceptionalism and violence, that he has faced in Palestine–Israel.

SUMMER IN LA GOULETTE, A (1995). Set in 1967 just prior to the **Defeat**, but made in the post–**Oslo Accords** era, when **Yasser Arafat** returned to **Palestine–Israel** after 10 years of **exile** in **Tunisia**, **Férid Boughedir**'s internationally coproduced film, coscripted with **Nouri Bouzid**, projects the coastal town of La Goulette as an ideal milieu in which Muslims, Jews, and Christians lived together in harmony. The film focuses on three girls and their fathers, one of each religion. They eat each others' food and participate in each others' rituals, but the girls' sexual interest in boys of other faiths turns them temporarily into enemies. Like Boughedir's earlier *Half-aouine: Child of the Terraces* (1990), although less explicitly, *A Summer in La Goulette* celebrates female sexuality and is critical both of repressive patriarchy, domestic and national, and of hypocritical religious authority—in one scene, a *hadj* is unable to take his eyes off one of the girls' naked bodies. While picturesque cinematography represents La Goulette, with its plush beaches and vibrant daily life, as a desirable tourist attraction, this story of

cultural differences devolving into social division is also a warning about the dangers of social disharmony and of the potential spilling out of the violence in Palestine–Israel onto the wider Arab world. It is likewise an implicit plea for Mizrahi Jews who immigrated to Israel to embrace their often suppressed Arabicity.

***SUMMER OF AVIYA, THE* (1988).** Eli Cohen directed this Israeli “quality” film about a young girl born after 1948 to a mentally unstable **Holocaust** survivor (**Gila Almagor**) and raised in a series of orphanages. Based on Almagor’s autobiographical novels, the film depicts one summer in the girl’s life, as she tries to cope with her mother’s irrationality while adapting to the contradictions of Israeli life and its military ethos. Released in the midst of the First **Intifada**, *The Summer of Aviya* was one of the first mainstream Israeli films to receive international critical attention. *See also* YOUNG ISRAELI CINEMA (KAYITZ MOVEMENT; NEW SENSIBILITY).

***SUMMER THEFTS* (1988).** Coproduced by Youssef Chahine’s Misr International Films and France and set in rural **Egypt** during July 1961, this **New Realist** film, directed by Yousry Nasrallah, analyzes the class contradictions dividing a wealthy landowning family before **Gamal Abdel Nasser**’s 1962 agricultural reforms. A late pasha’s daughters must come to terms with a reallocation of their land that will diminish their holdings and increase those of the local peasantry (mostly Bedouins but also Nubians). The narrative is projected through the perspective and, often, point of view of little Yasser, whose mother, Rima, decides to divorce her husband, Younis, a Cairo pharmacist, rather than sell her portion of the land for his profit. Her sister, Muna, simply refuses to sell, despite the advances of a local Nasserite official who clearly wishes to exploit her situation as he pressures her to relinquish ownership. Meanwhile, a friendship develops between Yasser and a peasant boy, Leil, in the context of an extended family visit to the landed estate. Yasser feels closest to his cousin, Dahlia, a feminist sympathetic to the Left whose love interest, Abdullah, also a peasant, has entered Nasser’s army to her antimilitarist dismay. On Yasser’s birthday, a huge party is held to which the peasants are invited; they attend only in order to hear Nasser’s speech on land reform scheduled for radio broadcast the same day. Unfortunately, Yasser falls ill with a fever, and when he recovers, his grandmother dies. Fully disillusioned with his disintegrating family, Yasser agrees to a Robin Hood–like thievery spree with Leil, who is betrayed to the authorities by a cowardly Yasser when the two are caught. The resulting scandal discredits Leil, ruining his life.

A narrative ellipsis to 1982 portrays Yasser, now an adult, just returned to the remains of his family estate from the **Lebanese Civil War**, where he had worked as a photographer. Typical of the film's self-conscious interweaving of personal and political aspects into a metaphorical evocation of slaughter, blood, and death, Yasser's *Infitah*-era revisiting of his childhood past is socially marked as a critique of **Anwar Sadat's** post-Nasser, pro-Western Egypt. Yasser learns that Abdullah has died during the 1967 **Defeat** in the war with **Israel** and, after chasing down Leil, with whom he tries to reconcile, learns that his old friend is off to fight for Saddam Hussein in the **Iran–Iraq War**. The film closes bitterly with the still-impoorished local peasants sending off the departing soldiers: from Farouk to Nasser to Anwar Sadat, little has changed for those most in need, and the locus of genuine improvement remains uncertain.

SUNAL, KEMAL (1944–2000). Born in Istanbul, Sunal was an immensely popular actor, appearing in more than 80 films, many of which are considered **comedy** classics of **Turkish** cinema. He began his acting career in private theaters throughout Istanbul, then performed in some early family comedies directed by **Ertem Eğilmez**, who would later direct *The Hababam Class* film series in which Sunal played a student nicknamed İnek Şaban. Şaban is a dim-witted, foolish character reminiscent of stereotypes from Turkish performing arts and oral storytelling traditions, whose ironic first name, *inek*, denotes “cow” while also connoting “nerd”—an opposite character trait. Rising to fame with this role, Sunal's **star** persona became synonymous with that of Şaban, and through the 1970s and 1980s, he appeared in 17 films in this role, many directed by **Kartal Tibet**. Later in his career, Sunal tried to change his image by playing serious roles in comedy-dramas containing social commentary, such as *Whistling World* (**Zeki Ökten**, 1988) and *Propaganda* (**Sinan Çetin**, 1999). He earned a bachelor's degree in film and television during the 1990s, followed by a master's degree (with a poorly written thesis about his screen persona that contained little more than lists of his films, their plots, and critical reviews). Afraid of flying, he suffered an untimely death from a heart attack on board an airplane en route to a movie set.

SUPERMAN RETURNS (1979). Kunt Tulgar's film about a **Turkified** Superman repositions the famed U.S. comic book hero as the son of rural Turks. The film is an example of **Yeşilçam's** fantasy and science-fiction **genre**, the films of which are commonly known as “trash cinema” for their low-budget aesthetics and low-quality special effects, and for their explicit poaching of United States and other non-**Turkish** superheroes, ranging from

Batman and Superman to the Italian photo-novel character Killing, as well as of stock footage and story lines from Hollywood and other popular industry cinemas.

SYRIA. Syria is located on the west coast of the Mediterranean Sea, bordering **Lebanon** in the southwest, **Palestine–Israel** farther south, **Jordan** in the southeast, **Iraq** in the northeast, and **Turkey** in the north. It contains a fertile coastal area and two mountain ranges. The population is largely Arab but includes **Kurdish**, Armenian, Alawite, Circassian, Assyrian, and Druze minorities. Long a part of the Ottoman Empire, Syria was placed under French control after World War I. It has been known as the Syrian Arab Republic since independence in 1946, with the exception of its **pan-Arab** alliance with **Egypt** (1958–1961), when it was part of the United Arab Republic. Syria's government has been run since 1963 by the Ba'th Party, led by the Assads since 1971. The nominally socialist Ba'th regime brought relative stability to Syria after a series of coups and overthrows that continued for almost two decades, and the regime has supported the Palestinian struggle, especially following Egypt's rapprochement with Israel during the Camp David Accords. The regime has also actively suppressed internal dissent, not least through ownership and control of the country's radio and television network, the Syrian Broadcasting and Television Corporation, and its control of film-making through the Ministry of Culture's National Film Organization (NFO) and its Al-Kindi theaters. Such suppression, and its exacerbation following the implementation of neoliberal economic policies introduced by President Bashar al-Assad, would lead to a massive civil and military crisis—that would not, however, fundamentally alter the output of the state-controlled Syrian film- and mediascape, where the production of internationally broadcast telefilms and soap operas has begun to compete with that of Egypt.

Started in 1969 as an antidote to domination of Syrian cinemas and airwaves by Egyptian, Indian, and Hollywood industry fare, the NFO was directed from 1979 into the 1980s by **Oussama Mohammad**, one of the country's most iconoclastic filmmakers. This fact embodies what scholars have referred to as the central contradiction of Syrian cinema: under the close scrutiny of the NFO's Censor Board, as concerned to contain internal dissent as to mollify external criticism of its treatment of dissenters, Syrian films have been produced for local consumption that are remarkably multidimensional and self-reflexive as well as popular, then have been banned or suppressed within Syria while distributed internationally and screened to great acclaim at **film festivals** worldwide. These “alternative” films, many of them focusing on Palestine, are directed largely by Syrians trained in the Soviet Union and Eastern Europe as well as in Paris—the internationally most renowned of whom is **Abdullatif Abdul-Hamid** (*Nights of the Jackal* [1989])—and by foreign directors from the Arab world including the Egypt-

tian **Tawfik Saleh** (*The Dupes* [1973]), the Lebanese **Borhane Alouié** (*Kfar Kassem* [1973]), and the Iraqi Qais al-Zubeidi (*Far from Their Country* [1970], *The Yazerli* [1974]).

Insofar as the NFO is a noncommercial entity within a primarily agricultural economy, but due also to **censorship** constraints, directors are limited to one feature per year, and Syria has never produced more than a few films annually. Attempts have nonetheless been made to promote film culture within the country, beginning in 1970 with the first NFO film directed entirely by Syrians, *Men under the Sun* (Marwan al-Muazen, Mohammed Shahin, and **Nabil Maleh**), a portmanteau trilogy adapted from a novel by Palestinian Ghassan Kanafani, and the first NFO feature, *The Leopard* (Maleh). The year 1972 saw the first Damascus International Film Festival, which featured another Syrian Kanafani adaptation, *The Knife* (Khalid Hamadeh, 1972), and, in 1974, the Damascus Cinema Club was founded by **Mohammad Malas** (*Dreams of the City* [1983]) and **Omar Amiralay** (known for his critical documentaries). To date, these filmmakers, along with others, including **Samir Zikra** and **women** filmmakers **Waha al-Raheb** and Hala al-Abdalla Yakoub, have continued to project Syria cinematically, increasingly with support from private rather than NFO sources, and from locations outside Syria, especially France.

Such outside support has increased since 2011, when popular uprisings against the Assad regime devolved, upon foreign interference, into a massive civil and military crisis—Syria’s **Arab Uprising**—that has resulted in the deaths of millions of Syrians and pushed millions of others into **exile**, creating a **refugee** crisis in the neighboring countries as well as in Europe, where migrants from the **Middle East** region have become an easy scapegoat for far-right political reaction against the effects of neoliberal economic austerity measures there. Many Syrian filmmakers have joined this exile, including Mohammad, whose *Silvered Water, Syria Self-Portrait* (codirected by Wiam Simav Bedirxan, 2014) vividly condemns the regime’s handling—indeed exacerbation—of the crisis. Countless more, mostly short, documentaries as well as several narrative features have been produced internationally about the situation and its effects, many of them propagating Western intervention and the overthrow of Assad, from varied political perspectives, on humanitarian grounds. These include *The Last Men in Aleppo* (Feras Fayyad/Steen Johannessen, 2017), the **Israeli** *The Syrian Patient* (Racheli Schwartz, 2017), *The Day I Lost My Shadow* (Soudada Kaadan, 2018), and *The Scarecrows* (**Nouri Bouzid**, 2019). *Damascus Time* (**Ebrahim Hatamikia**, 2018), on the other hand, promotes **Iranian** intervention against ISIS in the country and implicitly supports Assad.

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TABRIZI, KAMAL (1959–). Tabrizi was born in Tehran and received a degree in cinema and television from Art University. He began his film-directing career with shorts, **documentaries**, and television features for the **Islamic Republic of Iran** Broadcasting, then scored a big commercial hit with *Leili Is with Me* (1995), which adapted the **Sacred Defense** film genre in a comical and satirical vein. Tabrizi's popular satire *The Lizard* (2004) was banned by the clerics for its alleged blasphemous content, namely its numerous, tendentious observations about the role of clergy in Iranian life and society. In the film, a petty thief named Reza escapes from prison in the guise of a mullah, the comic twist being the transformation of the mask into the face. Since its success, Tabrizi has continued to make popular films, including many more **comedies**, of which his *We Are All Together* (2019) was another big hit in Iran.

TALE OF THE THREE LOST JEWELS, A (1994). Directed by **Michel Khleifi**, this fanciful yet somber film tells the story of Youssef, a young **Palestinian** boy who falls in love with a slightly older Bedouin girl, Aida, and the unusual adventures he hazards to eventually secure her hand in marriage. Youssef's father (**Mohammed Bakri**) is imprisoned by the **Israeli** authorities for unspecified crimes against the state, and the young boy must live with his mother and a fugitive brother in a dilapidated house in the war-ravaged Gaza Strip. The first feature shot in Gaza, *A Tale of the Three Lost Jewels* is set during the turbulent days following the Hebron massacre of 1994 and before the establishment of the Palestinian Authority. Aida tells Youssef that the only way he can secure her hand is to retrieve and deliver three jewels to her that are missing from a family heirloom necklace now rumored to be in South America. Khleifi fuses Youssef's fantasy-laden quest for the missing jewels with the tedium and intimidation of life in a **refugee** camp and the daily violence of the **Occupied Palestinian Territories**.

TANGO OF YEARNING (1998). This first film in **Mohamed Soueid's Lebanese Civil War** trilogy reveals the director's recurrent fascination with cinema, personal relationships, and sentiments of loss. Under the cloak of an unrequited love story, Soueid lays out a nonlinear autobiography of the war's traumatic experience. The details of this relationship are exposed through a series of interviews in which Soueid asks his friends narcissistic questions about himself. His nonlinear stories are also told through a female voice-over. His escape to the still-operating theaters of Beirut also reveals the close connection between a perceived surrealism of the war and the escapism of cinephilia. The cinema is a recurrent theme in this trilogy, as is the loose distinction between the real and the represented. Here this tension is emphasized with footage from a failed television serial Soueid directed, *Fond of Camilia*, a reference to the woman he loved. *See also* LEBANON.

TARZAN IN ISTANBUL (1952). Shot one year prior to *Dracula in Istanbul* (Mehmet Muhtar, 1953), *Tarzan in Istanbul* strongly exemplifies the **Turkification** of Hollywood cinema. An early example of **Yeşilçam** cinema, the film introduces the studio's "quickie" mentality through the casting of **Turkish** Greek Olympic athlete Tamer (Toma) Balcı as the Turkish Tarzan and the juxtaposition of footage from Hollywood Tarzan films with scenes filmed in Istanbul. Although director Orhan Atadeniz made only four films, he is recognized as the editing "guru" of the early Yeşilçam period, having worked as an editor on many films. *Tarzan in Istanbul* is one of the earliest examples of the Turkish fantasy-adventure and science-fiction film **genres**. *See also* *MAN WHO SAVED THE WORLD, THE* (1982); *SUPERMAN RETURNS* (1979).

TASLIMI, SUSAN (1950–). A graduate in theater and acting from the University of Tehran, actress and director Taslimi started her film career in **Iranian New Wave** director **Bahram Beyzai's** *Ballad of Tara* (1979) as Tara, a young widowed mother who falls in love with a stranger. Taslimi's stirring physical presence, as well as the film's theme of nonmarital love, prevented it from receiving a screening permit in **Iran** in the wake of the 1979 **Iranian Revolution**. Although in the 1980s Taslimi was blacklisted by the **Islamic** regime and all of her films banned inside Iran, she would gain international recognition in 1989 for her lead role in Beyzai's *Bashu, the Little Stranger*, in which she plays a farmer's wife who takes a war orphan of the **Iran–Iraq War** under her protection. Since the 1990s, Taslimi has been living in Sweden, where she has been active in theater, television, and film. Her notable theater credits in both acting and directing include *Medea* (1999) for the Swedish National Theater, *Lasermannen* (2005), the television series

Orka Orka (2003), and *Haket* (2005). In 2017, she appeared in a film, *The Charmer* (Milad Alami), about an Iranian man attempting to meet a woman so that he can stay in Denmark. See also CENSORSHIP.

TASTE OF CHERRY (1997). In this moral fable by Iran's Abbas Kiarostami, Badii (Homayoun Ershadi) is a prosperous, middle-aged man driving around the barren, desertified outskirts of Tehran trying to find another human being to assist him in committing suicide. Badii is prepared to pay a significant monetary reward to anyone who would make sure that he is dead and buried. Badii makes his request to a **Kurd**, an **Afghan refugee**, and a seminarist, all of whom refuse to assist him in his suicide because it sounds both unusual and against **Islamic** injunctions. In the film's most complex and allegorical scene, Badii makes a pact with a taxidermist, Mr. Bagheri, who agrees to assist him in committing suicide, but not before he tries to persuade Badii of the pleasures of living with his own personal anecdote about the taste of cherry. Mr. Bagheri reports once attempting to commit suicide, but finding himself inside a mulberry orchard, he happens to taste a mulberry fruit, the sensuous flavor of which sends him back to life. Badii, however, is unaffected by the metaphorical anecdote about the taste of cherry, and he renews his request to die. Mr. Bagheri promises to help him. The suicide motif concludes with Badii driving to his burial ground the following day and laying himself down in a hole to die. The screen turns to a sustained darkness as Badii shuts his eyes, apparently awaiting death, having ingested sleeping pills.

While the narrative feature about Badii's suicide ends here, Kiarostami concludes the allegorical question about the problem of suicide outside this narrative frame. The movie concludes with a video shot of Kiarostami and his crew packing up the shooting of the film *Taste of Cherry*. This reflexive episode attests to several of Kiarostami's theories about filmmaking and spectatorship, such as his preference for minimalist narratives, a diegetic space with carefully controlled referentiality, the role of the audience in making their film viewing a meaningful experience by filling in the lacunae in the film text themselves, and the creation of a cinema that comments on cinema making. While the formal device of the director's video interjection into the diegetic space reframes our viewing experience, this scene nevertheless answers the question about suicide central to the movie, depicted humorously in the character of the taxidermist, perhaps an allegorical stand-in for the director and artists everywhere, who find value and beauty in death, stating the counterpoint to religious injunctions against suicide. Thus, this scene renders Badii's death a "lie," but Kiarostami uses this lie to bring to life the truth about the value of life and death through an investigation into the difficulty of death and the persistence of life.

Kiarostami not only interrogates the religious injunctions against suicide in Islam but also exposes the material conditions that lead individuals to challenge that injunction and to consider suicide as an option; the barren landscape through which Badii travels in his quest for death is a metonymic representation of the material void that makes the active courting of death—suicide—fundamentally attractive in an existential sense. It is hard to watch *Taste of Cherry* without being conscious of the controversy over suicide bombings and martyrdom, something at odds with the fundamental teachings of Islam. For all its atmospheric nihilism, the resistance to aid and abet any form of killing in this film, suicide included, is articulated not through the voice of religious strictures but as an unnecessary perversion of the law of nature.

TAZI, MOHAMED ABDERRAHMAN (1942–). Tazi studied film at the Institut des Hautes Études Cinématographiques in Paris and later communication at Syracuse University. He then began working for **Moroccan** television and produced and directed several acclaimed short films. He worked as cinematographer on *Traces* (**Hamid Benani**, 1971). His earliest features, *The Big Trip* (1981), an early example of the Arab road movie **genre**, and *Badis* (1988), are bleak portraits of social ills and failed objectives, filmed with a **realist** aesthetic. The latter is a particularly uncompromising story of oppression in which two **women**, constrained by village life, rebel against their circumstances. The elder challenges her authoritarian and abusive husband, while the younger encounters a social order that, after a long history of **colonialism**, condemns her relationship with a Spanish soldier stationed outside of town. As the women attempt to escape, they are punished by the villagers with a fatal stoning.

Tazi subsequently followed his highly successful **comedy** *Looking for the Husband of My Wife* (1994) with a sequel, *Lalla Hobby* (1997); both concern a man and his many wives, all of whom must cope with the man's search for a way to remarry a wife he has divorced. His later *The Neighbors of Abou Moussa* (2003), adapted from a novel by Moroccan author Ahmed Taoufik, recounts a 14th-century tale about the saintly mythical figure Abou Moussa in which rich and poor residents of the town of Sales are portrayed searching for solutions to their problems, which include persistent drought and political conflict. *Al Bayra, la vieille jeune fille* (*Bayra, the Old Girl*) (2013) is another comedy about marriage, which once again considers the reconfiguration of traditional beliefs and practices today. Tazi's realism generally is intersected by elements of drama and comedy, always with the intention of foregrounding issues in contemporary Morocco.

TEGUIA, TARIQ (1966–). Teguia studied philosophy and the visual arts and taught art history in Algiers before going on to work in photography and film. He directed *Haçla* (2002), a **documentary** short about the lack of prospects for young people in Algiers, and three striking feature films coproduced with his brother, Yacine Teguia. Teguia's uncompromising attachment to total creative freedom has led him to experience many financial difficulties in the production of his films, which are slow paced and contemplative. Film, for Teguia, is a means by which to explore the status and materiality of the image and its relationship with voices and text. His minimal narratives focus on characters in undecipherable, often hostile environments. In *Rome Rather Than You* (2006), a young couple travels around **Algeria** trying to enjoy themselves while exploring the possibility of escaping an invisible but omnipresent war. Charting vast territories, *Inland (Gabbia)* (2008) focuses on the unlikely encounter between a retiring topographer and a young unnamed migrant, whom the former accompanies toward the **Moroccan** border until she decides to retrace her steps and return from whence she came. *Zanj Revolution* (2013) follows a journalist and photographer traveling across the **Middle East** in order to recover the traces of ancient popular revolts in **Iraq**. Beirut becomes the meeting point for characters who aspire to a revolution even though missed opportunities force them to flee.

TERRORISM AND KEBAB (TERRORISM AND BAR-B-QUE) (1992). A **comedy** by **Egyptian** director **Sherif Arafa** and **starring Adel Imam**, *Terrorism and Kebab* is a wry commentary on both corruption and popular resistance to it. Ahmed (Imam) is a father who is forced to visit the notorious Mugamma building in order to request that his children be moved to a school closer to their home. A colossal public office complex, the Mugamma houses government bureaucrats who are renowned for being difficult, and its corridors and offices are chaotic and excessively crowded. After several failed attempts to process his papers and unable to locate the responsible authority, Ahmed finds himself in the midst of a fight during which a gun accidentally falls into his hands. The security forces, led by the minister of interior, respond to the incident as though it were a terrorist attack and evacuate all of the other floors, as Ahmed builds a solidarity relationship with a group of inadvertent hostages, including a prostitute named Hind (**Yousra**), a shoe-shine man, a suicidal husband, and a disgruntled soldier. In the end, the group, whose primary demand is kebab (bar-b-que) for all, is permitted free exit from the building in exchange for Ahmed, but the group conceals him within its ranks as they walk off, leaving the baffled police and government officials to stare in empty anticipation at the deserted building. Notwithstanding its overt critique of social conservatism and political ineptitude, *Terrorism and Kebab* has been criticized for making concessions to the empowered military apparatus and its middle-class economic base.

THIRD CINEMA. This category of cinema refers to those films produced in the historical wake of anticolonial struggles, whether under conditions of postcolonial oppression or opportunity, in the industrially underdeveloped “Third World” that promote countercinematic practices, often aimed at raising socialist consciousness. Third Cinema was produced during the 1960s and 1970s in countries of Latin America (especially Cuba, Brazil, and Argentina), Africa, the **Middle East** (especially **Algeria** and **Palestine**), and South Central and Southeast Asia (India, Vietnam), as well as by **exilic and diasporic** communities in the developed “First World.” Third Cinema challenges **colonialism** in direct and confrontational ways, through social **realist** and avant-garde aesthetics and in **documentaries**, as well as in narrative and experimental features and shorts. It was often supported by political organizations, such as the Algerian **Front de Libération Nationale** and the Palestine Liberation Organization, the latter of which produced what later became known as **Palestinian Revolution Cinema**. In **Tunisia**, the postcolonial **Société Anonyme Tunisienne de Production et d’Expansion Cinématographiques** produced numerous films of sociocultural concern, of which *Hye-nas’ Sun* (Ridha Behi, 1977) is known in particular for its Third Cinema aesthetics, whereas in **Morocco**, the postcolonial **Centre Cinématographique Marocain** produced a few films of this general tendency, most notably *1001 Hands* (Souheil Ben Barka, 1972). In **Algeria**, on the other hand, they were more common; the postcolonial Fédération Panafricaine des Cinéastes was founded in 1969 explicitly as a tool of liberation and intracontinental unity.

Third Cinema praxis was often theorized in manifestos and proposals written by committed filmmakers such as Fernando Solanas and Octavio Gettino, Jorge Sanjinés, Julio Garcia Espinosa, Glauber Rocha, Teshome Gabriel, and Ritwik Ghatak, and at filmmaking conferences such as those held in Leipzig, Germany (1969); Amman, **Jordan** (1970); and Algeria (1973), at which a focus on Palestine was often emphasized. Its Middle Eastern manifestations have been theorized by scholars **Ella Shohat**, Robert Stam, Paul Willemen, Hamid Dabashi, Mike Wayne, Hamid Naficy, Sheila Petty, Lúcia Nagib, Sudha Rajagopalan, and Anthony Guneratne and Wimal Dissanayake, and by filmmakers **Nouri Bouzid**, Emily Jacir, **Mohammad Malas**, Alia Arasoughly, and Sobhi al-Zobaidi, among others.

In the postcolonial period, Third Cinema aesthetics have sometimes been appropriated and revised in directions that have tended to renew **orientalist** tropes of travelogue and exoticism, often via depiction of local cuisines and mealtime scenes, picturesque landscapes, overachieving children, and stereotypical behaviors and activities. The resulting “world cinema” has, however, served to launch or revitalize cinema throughout the Third World, through **transnational** funding and distribution and **exhibition** at international **film festivals**, and has to some extent helped rejuvenate defunct or faltering in-

dustries in **Turkey, Lebanon, and Egypt**, even facilitating the beginnings of film cultures in the **United Arab Emirates, Bahrain, Kuwait, Saudi Arabia**, and indeed the **Western Sahara**. Gulf state funding for such films has been common in the Middle East—with **Qatar** in particular being a partner in many coproductions and the SANAD fund associated with the Abu Dhabi International Film Festival (ADIFF) also a frequent funding source. However, many Gulf state festival-associated exhibition venues—including ADIFF—have recently closed, while turns toward national production of **genre** films aimed at local and regional audiences have occurred in Turkey, Lebanon, Morocco, **Iran**, and Tunisia. Whereas Third Cinema was intended to raise socialist, anticolonial consciousness among indigenous peoples, world cinema is often directed toward presumed Western tastes and prejudices, commonly—although by no means always—avoiding political confrontation and analysis, except when concerning political militancy and the subjugation of **women** and homosexuals in relation to **Islam** and Islamism.

Also, and in contrast to Third Cinema, the focus of world cinema has typically been on individuals with middle-class consciousness, if not status. Among many examples of this general tendency are *Honey and Ashes* (**Nadia Fares**, 1996); *The Closed Doors* (Atef Hetata, 1999); *Ali Zaoua: Prince of the Streets* (**Nabil Ayouch**, 2000); *Daughter of Keltoum* (**Mehdi Charef**, 2001); *Inch'Allah Dimanche* (**Yamina Benguigui**, 2001); the Iranian-supported **Afghan** film *Osama* (Siddiq Barmak, 2003); *Cry No More* (**Narjiss Nejjar**, 2003); *Daughters of the Sun* (Mariam Shahriar, 2000), an Iranian film about a rural woman who cross-dresses in order to get a rug-weaving apprenticeship; *Zozo* (Josef Fares, 2004), a Lebanese road film in which a 10-year-old boy makes his way to Sweden alone after his family has been killed in the **Lebanese Civil War**; *Bosta* (Philippe Aractingi, 2005) and *Halal Love (and Sex)* (**Assad Fouladkar**, 2015); *Marock* (**Leïla Marrakchi**, 2005) and *The Rif Lover* (Nejjar, 2011); *Paradise Now* (**Hany Abu-Assad**, 2005) and *It Must Be Heaven* (**Elia Suleiman**, 2019); *A New Day in Old Sana'a* (**Bader Ben Hirsi**, 2005); the Bahraini *Four Girls* (Hussain Abbas Al-Hulaybi, 2007); *The Yacoubian Building* (**Marwan Hamed**, 2006); *Waiting for the Clouds* (2003) and *Pandora's Box* (2008), both directed by **Yeşim Ustaoglu**; and *Caramel* (**Nadine Labaki**, 2007), the director of which has also launched a world cinema acting career, to join the ranks of world cinema female **stars** such as **Hiam Abbass**.

(THIS IS NOT BEIRUT) / THERE WAS & THERE WAS NOT (1994). This experimental video by **Jayce Salloum** critiques the **orientalist** representations of Beirut embedded in Western film and television. By culling hundreds of images and arranging them into a montage, Salloum emphasizes the way popular media has saturated the visual archive of the titular capital of **Lebanon**. Nostalgic images of the so-called golden era historically situate

Beirut as exotic and cosmopolitan, before that idealized memory becomes engulfed by the violence and chaos of the **Lebanese Civil Wars**. Salloum's montage of found footage challenges the presumption that one can make sense of a city that is as contested and overdetermined as Beirut. This collection of spectacular archival images periodically confronts mundane video footage taken by Salloum during his postwar visit. This footage comments on the limits of documenting the complex conditions of political violence. For instance, while filming from a vehicle at a gasoline station, artist **Walid Raad** is portrayed looking through the driver's window directly at the camera, thus deconstructing through this politically contextualized direct address the claims of Western media to comprehend and understand the political situation. As Raad concludes, "Even those who have spent their entire lives in Lebanon do not understand the situation."

3000 NIGHTS (2015). Veteran **documentary** filmmaker **Mai Masri**'s first feature film is set during the first **Intifada**. The protagonist is a newly married **Palestinian** schoolteacher who lands in an **Israeli** prison after being wrongly accused of aiding a "terrorist," who is nothing more than a young man fleeing pursuit by Israeli soldiers. After finding that she is pregnant, the schoolteacher fights to keep her child rather than put him up for adoption, ultimately forming a family with her fellow inmates. *3000 Nights* draws, at times satirically, from melodramatic **genre** tradition to highlight the experience of female political prisoners and the bonds of friendship that dissolve class, ethnic, and religious barriers.

THROUGH THE OLIVE TREES (1994). See KOKER TRILOGY.

THUG, THE (THE TOUGH GUY) (1957). **Salah Abu Seif**'s film, scripted by **Mahfouz Naguib**, is a **realist** melodrama from **Studio Misr**, set during the monarchist period and **starring Farid Shawqi** as Haridi in the title role and **Tahiyya Carioca** as his coconspirator, Husna. The film opens with Haridi's arrival in Cairo, where his lowly status is illustrated immediately by confusion over his relationship to other local Haridis. Willing to do anything to earn money, he replaces an injured donkey by pulling a cart—his animality emphasized by crosscutting and camera movements that compare his gait and eating habits with another donkey. Haridi is a naive country bumpkin, but he quickly shows his spirit when, after some hesitation, and upon Husna's prompting, he decides to react to a thump on the back by confronting his antagonist. Shocked by the price of vegetables at the Cairo market when "the fields of the country are full of tomatoes," Haridi and Husna hatch a scheme to undercut the market boss, Abu Zeid.

Although Husna instigates their plan, Haridi gains confidence, and arrogance, as he gradually assumes power pretending to be Abu Zeid's loyal retainer. Eventually, he is discovered and locked in a refrigerated room filled with gas to preserve bananas. A series of high-angle, canted shots depict his efforts to escape; he is rescued just as he passes out. Married to Husna, Haridi becomes a bey after donating money to the king, who represents the apotheosis of the corrupt system in existence prior to—and, allegorically, after—the **Free Officers coup** of 1952. By the end of *The Thug*, Haridi, having abandoned Husna, has become as corrupt and ruthless as Abu Zeid. The film climaxes with a fight between their respective followers that destroys the market area: Abu Zeid dies after being locked in the freezer with Haridi, who once again survives. Nevertheless, his grip on power would appear broken. The film ends, chillingly, as another new arrival from the country is admonished by Husna for not fighting back against a thump on the back. *The Thug* features several musical numbers, notably a cabaret scene that inspires Husna to trick Abu Zeid into trusting Haridi, and a nondiegetic sequence that depicts the fertility of the land and bemoans its usurpation by **Egypt's** corrupt elite.

TİBET, KARTAL (1939–). A graduate of the Ankara State Conservatory, Tibet was a stage actor for both the State Theater and private theaters in **Turkey** until **starring** in the film *Karaoğlan—the Hero from the Altai* (Suat Yalaz, 1965), his first in a series of historical and adventure films adapted from a popular comic book series about a Central Asian Turkic hero. In addition to starring in another similar series, *Tarkan*, Tibet appeared in about 100 **genre** films, including melodramas, rural dramas, and romantic **comedies**. In 1976, he began directing; his works include family comedies in collaboration with producer **Ertem Eğilmez**, including *Tosun Pasha* (1976), which features the rivalry between two wealthy Turkish families in 19th-century Alexandria, and numerous *Şaban* films starring **Kemal Sunal**. In the 2000s, Tibet remained active as a director of television series.

TICKET TO JERUSALEM (2002). Jaber, a Palestinian **refugee** and fictionalized prototype of the film's director, **Rashid Masharawi**, is committed to **Palestinian** cinema. Despite frequent equipment breakdowns, he transports film reels and a bulky projector through **Israeli** checkpoints in order to hold screenings for Palestinian children in refugee camps and—finally—for adults in occupied East Jerusalem. Jaber faces obstacles not only from Israelis but from his wife, who suspects him of philandering whenever he leaves their refugee dwelling in Qalandia, and from his mechanic, who does not see a need for cinema in the struggle against **Israeli occupation**. Jaber's explanations underscore *Ticket to Jerusalem's* interest in mapping a critical relation-

ship between Palestinian cinematic spectatorship and the (re)formulation of ideological perspectives held by Palestinians during the Al-Aqsa **Intifada**, a relationship rendered visually by the film's constriction and fragmentation of exterior spaces (especially roads and checkpoints), thus paralleling and extending the claustrophobic interior shooting of Masharawi's earlier *Curfew* (1993) and *Haifu* (1996).

TIME HAS COME (1994). The only feature film of Jean-Claude Codsí belongs to a moment in **Lebanese** history during which a so-called lost generation of **exiles** began to return to Lebanon after the **Lebanese Civil War**. Camille, a failing composer whose family compels him to return to Lebanon for work, and Raya, who has married into the French bourgeoisie, meet on a ferry from Cyprus. Their brief love affair accentuates their alienation from Lebanese society and tempers their efforts to reconcile with the past. Raya has lost her ability to speak Arabic and decides to return to Paris alone, while Camille is left in Beirut feeling like an outsider in the place of his birth. Because of the difficult production conditions in postwar Lebanon, Codsí was unable to make another film for nearly 18 years. *A Man of Honor*, a French–Lebanese–**Qatari** coproduction, was released in 2012.

TIME THAT REMAINS, THE (2009). Third in what has become known as a trilogy, also comprising *Chronicle of a Disappearance* (1994) and *Divine Intervention* (2002), Elia Suleiman's *The Time That Remains* is a feature-length art-house film composed of multiple acts that span 60 years. It ranges from the events of the *Nakba*, when Suleiman's father, Fuad (played by Saleh Bakri, son of **Palestinian** actor **Mohammed Bakri**), an underground militant who manufactures guns, is captured by **Israel** Defense Forces soldiers who attempt unsuccessfully to kill him, to the 2000s, when ES, played by Suleiman, returns to his family home in Nazareth to visit his ailing mother after the death of his father. ES observes with silent interest, and with an often darkly comic tone, the myriad contradictions into which **Palestinian** land and society have plunged. These conditions become particularly salient when ES travels into the Palestinian Authority–controlled West Bank, where the comfort of no longer being part of a marginalized, albeit indigenous, ethnic grouping is diminished by the threatening signs of heightened **Israeli occupation**.

TLATLI, MOUFIDA (1947–). Tlatli was born in Sidi Bou Said, **Tunisia**. After graduating from the Institut des Hautes Études Cinématographiques in Paris, she became a writer and production manager for the Office de la Radiodiffusion Télévision Française from 1968 to 1972. Returning to Tunisia, Tlatli wrote screenplays and edited a number of key Arab films, such as

Omar Gatlatto (Merzak Allouache, 1976), *Aziza* (Abdellatif Ben Amar, 1980), *Crossing Over* (aka *Crossings*) (Mahmoud Ben Mahmoud, 1981), *Shadow of the Earth* (Taïeb Louhichi, 1982), *Wanderers of the Desert* (aka *The Drifters*) (Nacer Khemir, 1984), the **documentary** *Camera Arabe: The Young Arab Cinema* (Férid Boughedir, 1987), *A Door to the Sky* (Farida Benlyazid, 1988), *The Trace* (Nejia Ben Mabrouk, 1982–1988), *The Canticle of the Stones* (Michel Khleifi, 1990), and *Halfaouine: Child of the Terraces* (Boughedir, 1990). Her own award-winning first film, *The Silences of the Palace* (1994), traces the systemic and internalized oppression suffered by generations of servant **women** working for the Tunisian aristocracy on the eve of independence. Tlatli's second film, *The Season of Men* (2000), is set on the island of Djerba and focuses on mothers and daughters confronting patriarchal traditions and economic pressures. Both films center on issues of **gender** roles, female sexuality, and the struggle between religious and secular social orders as expressed in modern Tunisian society. Tlatli served briefly as minister of culture in postrevolutionary Tunisia but was discharged for having signed the 2010 petition in support of subsequently deposed president Zine El Abidine Ben Ali's 2014 bid for another term in office.

TO LIVE IN FREEDOM: ISRAELI-PALESTINIANS IN ISRAEL-PALESTINE (1974/1975). Directed by Israeli expatriot Simon Louvish and featuring a series of poignant direct addresses by exiled **Palestinian** activist, author, and poet Fouzi El-Asmar, this **documentary** about the discrimination and inequality faced by Palestinian citizens of Israel is perhaps the first Israeli film to have explicitly broken ranks with official **Zionism**. The film was collectively produced by Israeli dissidents, including Uri Davis, who is one of the interviewees, along with Ahmed Massarawa, a Palestinian student member of **Matzpen**. The film is organized dialectically around a studied play of compilation and direct shooting, employing montage to carnivalize the heroic claims of Zionism by juxtaposing them ironically with historical footage of the **Holocaust**, the *Nakba*, and the Ashkenazi immiseration of Mizrahi immigrants to the newly established Zionist state. *To Live in Freedom* was made on a shoestring budget funded by U.S. Middle East studies professor Don Peretz and small private donations in the United Kingdom and was endorsed informally by **Edward Said**.

TOLBI, ABDELAZIZ (1938–). Born in Tamlouka, **Algeria**, Tolbi fought with the Armée de Libération Nationale, then was sent to Tunis. He studied in Damascus, **Syria**, then at the University of Cologne, working for German television before returning to Algeria to work for the **Radiodiffusion Télévision Algérienne**, where he directed a narrative feature, *Noua* (1972).

Adapted from a novel by Tahar Ouetta, the film utilizes **realism** to analyze Algerian society at the dawn of the 1954 revolution through the story of a young peasant girl slated for sale to a wealthy landowner. Noua's family of rural farmers is subject to steep taxation by the **colonial** government, which requisitions agricultural land upon nonpayment and conscripts the young men to fight for the French army in Vietnam. Noua decides to escape with her lover, a farmer's son, to join the revolutionaries. The film is a clear example of Algerian militant cinema, in which national liberation is viewed as a first step toward international socialism, and it initiated a series of Algerian films concerning the problems of rural life.

TORNADO, THE (1992). One of the first postwar **Lebanese** films made about war and return, Samir Habchi's *The Tornado* follows Akram, a Lebanese art student in the Soviet Union, returning home after news of a car-bomb explosion, depicted in the opening sequence. Initially, the whirlwind of death and destruction alienates him, but, after it impacts him personally, vengeance draws Akram into the perpetual cycle of violence. Filmed during the **Lebanese Civil War**, *The Tornado* incorporates **documentary** footage of both carnage and mundane street scenes. The distinction between fact and fiction becomes further blurred by the recurrence of surreal dream sequences that eventually overwhelm the viewer in a "tornado" of violence and confusion. Habchi's Soviet training produces distinctly different aesthetics from Lebanese filmmakers trained in the West; the stark character development, **neorealist** mise-en-scène, magical realism, and overdriven ominous soundtrack are evocative of Sergei Eisenstein and Andrei Tarkovsky. That said, the film also employs **exilic** aesthetics, in which the breakdown of communication and media technology indexes larger social disjunctures.

TOUFIC, JALAL (1962–). After his family fled **Lebanon** during the **Lebanese Civil War**, Toufic studied film theory in the United States. His dissertation-turned-book (*Vampires*): *An Uneasy Essay on the Undead in Film* develops an eccentric theory of posttraumatic subjectivity based on his reading of vampire cinema. Toufic's "undead" vampires exemplify the destruction of the rational individual, literally the death of the subject. His notion of the "undead" has proven a salient theoretical concept for many Lebanese artists trying to articulate their social condition on the brink of mortality, which has taken its most literal formation in **Ghassan Salhab's** *The Last Man* (2006). Toufic also expands his critical repertoire to photography and video. For example, *Credits Included: A Video in Green and Red* (1995) takes place in a mental institution in southern Lebanon, in which a patient claims a variety of identities, including the Prophet Mohammed and Jesus, indicative of Lebanon's tenuous multisectarian demographics. Much of his video work has

focused on rituals of mortality, particularly with meditative pieces on the Shi'i tradition of Ashura, which commemorates the mourning of saint Hussein Ibn Ali. Thus, *The Lamentations Series: The Ninth Night and Day* (2005) subverts time to create a feeling of eternity. Via a long, continuous shot, which slows to a fraction of its normal speed, the video's viewer must visually endure the rite of self-flagellation. Toufic commonly employs this Warhol-like observational style, which typically infuriates or entrances audiences. *See also* ISLAM (ISLAMIST).

TOUITA, OKACHA (1943–). Born in Mostaganem, **Algeria**, Touita studied cinema at the Institut de Formation Cinématographique in Paris, then worked as both an actor and director in France. He is known for films that focus on the Algerian **anticolonial** struggle. His first feature, *The Sacrificed* (1982), is set in 1955 and portrays Mahmoud, an Algerian expelled from North Africa to a shantytown (*bidonville*) in Nanterre. There, he is caught up in the fratricidal conflict between different groups fighting for Algerian independence, the Movement National Algérien and the left-socialist **Front de Libération Nationale**, as well as in the Algerian workers strike in France and Algeria. Mahmoud is imprisoned for his activities; once freed, he resumes the struggle, this time against the Harkis (Muslim Algerians who collaborated with the French), thus revealing a little-known aspect of the Algerian War. *The Cry of Men* (shot in 1989 but only released in 1999 in France) depicts the violence of the army and French police against Algerian nationalists in Algeria in 1957. In *Morituri* (2007), shot in Algeria during the summer of 2004, Touita adapts for the screen the celebrated novels by Yasmina Khadra involving police inspector Llob. More recently, Touita has made *Opération Maillot* (2015) and *The Righteous Path* (2018). *See also* BEUR CINEMA.

TOUKAN, NADINE (196?–). A **Jordanian** citizen of **Palestinian** descent, Nadine Toukan is a pioneer in independent film production and the Arab new media industries in the Mashreq and the Arabian Peninsula. She was the director of the Capacity Building division as part of the inaugural team at the Royal Film Commission of Jordan (established in 2003). Her career background also includes working within the commercial television advertisement industry, the then-nascent Arab online world, and the burgeoning digital film arena. She served as producer for the first Jordanian feature film ever to have wide international distribution, *Captain Abu Raed* (Amin Matalqa, 2007).

TRANSNATIONALISM. The concept of transnationalism refers to the diminished importance of national geographical borders in the modern world as capital, people, commodities, ideas, and various other resources of power are enabled—or, indeed forced—to move internationally. Thus, businesses, information networks, and cultural phenomena may be better understood as functioning across nations than within them, even as the nation-state remains a crucial structural component of the world economy. Transnationalism is often equated with processes of neoliberal globalization that have developed under the auspices of international organizations, such as the World Bank and World Trade Organization, operating in the era of multinational capitalism since World War II; however, the term is also used more generally to describe the fluid, interconnected character of much cultural activity, especially with respect to its appeal to, or production by, **exilic and diasporic** communities.

The countries of the **Middle East** have long interacted politically and economically with one another and the rest of the world, and the region comprises a diversity of cultures, languages, and religions. The borders of many Middle Eastern countries were somewhat arbitrarily drawn by **colonial** powers, whose settlers were themselves dominant forces in early filmmaking, especially in the **Maghreb**. Other early pioneers of cinema were often importers of foreign products or technology, such as **Albert Samama Chikily**, who exhibited then directed films in **Tunisia**; **Sigmund Weinberg**, a Jewish Pole who introduced cinema to **Turkey**; and, in **Iran**, Ardeshir Khan, who established an early movie theater. Transnational oil companies owned by U.S., French, and British magnates were also investors in Middle Eastern cinema, setting up film educational institutes in the region and producing propaganda films that included, throughout the Cold War, a consistent series of **petrofilms**. Aside from films made in the region, Hollywood cinema, with its powerful transnational organization and influence over distribution and **exhibition**, has long had a hold on audiences in the Middle East, as has all Indian—Hindi, or Bollywood—cinema, especially in the 1950s, during the era of **stars** Raj Kapoor and Nargis.

The first and biggest industry to develop in the Middle East was in **Egypt**, where *Layla*, perhaps the first feature, encompassed the input of a Turk, Wedad Orfi, and of an Egyptian-born Italian Austrian, Stephane Rossi, who later became an important actor. There was also a considerable Greek influence in the early Egyptian industry, while films directed and performed by the Badr brothers—who came via Chile—prefigured a continued **Lebanese** presence. Building on its earlier strong presence in radio, Egyptian cinema was also widely distributed throughout the rest of the Arab world, and although this is somewhat less true today, it continues to provide a clear model for imitation (or avoidance) by other film industries and makers in the region. Beginning in the 1970s, **Saudi Arabian** money has provided considerable

support to Egyptian cinema and has, in many cases, influenced its content—while Saudis themselves have largely been forced to travel to **Bahrain** or elsewhere to experience public exhibition of cinema. Another relatively recent development that parallels practices in major industries across the globe has been the growing number of Egyptian films made outside the country that focus on transnational conditions and relationships, such as immigration and exile. *Hello America* (Nader Galal, 2000), starring **Adel Imam**, is a good example, while *Black Honey* (Khaled Marei 2010) depicts the return of an exile to Egypt. Egypt's internationally most renowned director, **Youssef Chahine**, may serve as an exemplary illustration of contemporary transnational filmmaking. Having worked extensively in the national industry, Chahine left temporarily to make films in Lebanon during the presidency of **Gamal Abdel Nasser** and in **Algeria** under the auspices of the **Office National pour le Commerce et l'Industrie Cinématographiques**. After the late 1970s, however, most of his films were French coproductions often targeted to international audiences through exhibition at **film festivals**. Nevertheless, Chahine remained critical of many aspects of the transnational experience and its effects on Egypt, as evidenced by *The Other* (1999) and *Alexandria . . . New York* (2004). Success in finding financial support was more difficult for fellow Egyptian auteur **Tawfik Saleh**, who did not establish a European connection but directed films in **Syria** and **Iraq** in addition to Egypt.

In Iran, the first narrative features were the work of **Avanes Ohanian**, an Armenian Iranian who spoke little Persian and spent much of his life in Russia, while the first Iranian talkies were produced in India by **Abdolhossein Sepanta**. A large number of Iranian films from the 1990s and especially 2000s have illustrated problems of Afghan **refugees** in the country—for example, *Djomeh* (**Hassan Yektafanah**, 2000) and *Baran* (**Majid Majidi**, 2001)—and Majidi and **Mohsen Makhmalbaf**, in particular, have made and supported films within **Afghanistan**. Iran's most famous director at the end of the 20th century and beginning of the 21st, **Abbas Kiarostami**, carried a transnational appeal somewhat similar to that of Chahine, although his work lacks the popular **genre** elements that allowed the Egyptian also to maintain a hold on sizeable domestic audiences. Kiarostami's inventive, self-reflexive cinema, originally supported by the state-funded **Institute for the Intellectual Development of Children and Young Adults**, won worldwide art-house audiences after its exhibition at major European film festivals; and he too benefited from French production monies. **Asghar Farhadi**, who has perhaps succeeded Kiarostami as Iran's primary festival favorite, is similarly now making films largely outside the country—and with increasingly tenuous connections to its culture: *Everybody Knows* (2018), coproduced by Spain, France, and Italy, tells the story of a Spanish woman returning to her hometown from Buenos Aires.

Ever since Iranian cinema's explosive emergence onto the international scene from about 1990, certain filmmakers have been distancing themselves from the domestic market, with screenings outside the country commonly occurring before those inside—indeed, the latter may never take place, for reasons of **censorship**, as in the case of Makhmalbaf's *A Time for Love* (shot in Turkey) and *Nights of the Zayandeh-Rud* (both 1990), **Jafar Panahi's** uncompromising *The Circle* (2000) and *Offside* (2006)—films that are considered culturally and politically quintessentially Iranian but are dependent on foreign funding—and the similarly positioned films of **Mohammed Rasoulof**. **Bahman Ghabadi**, another of Kiarostami's former assistants, provides a striking example of the coexistence of national and transnational contexts. The **Kurdish nationalism** that defines his work inevitably leads to films made literally across the borders of nation-states. In *Turtles Can Fly* (2004), the protagonist is named Satellite; he is in charge of securing television reception for his town, and he appreciates something of the international maneuvers that affect his people—but is finally unable to control them. Ghabadi's next film, *Half Moon* (2006), illustrates another aspect of the transnational; it was commissioned as part of Vienna's New Crowned Hope celebration of the birth of Wolfgang Amadeus Mozart, used as a means to support and market art from around the world.

Like the Egyptian and Iranian cinemas, the Turkish industry **Yeşilçam** produced many films that fostered an uncomplicated nationalism inscribed with the idea of a single nation and language. However, the spread of migrant populations from Turkey throughout Europe from the 1960s, which has produced Euro-Turk and Euro-Kurdish filmmakers, and more recently, the increased visibility of ethnic minorities in Turkey, especially Kurds, who are producing films in their native languages and often for their regional markets, together with a growth in coproductions in an increasingly globalized economy have produced a shift toward a more transnational Turkish cinematic presence and vocabulary over the last 30 years or so, despite recent more nationalistic government policies. *Berlin in Berlin* (**Sinan Çetin**, 1993), for example, set in the Turkish sector of Berlin, is a transnational drama that analyzes **gender** struggles and social and moral issues across national boundaries in the context of migration to Germany. *Journey of Hope* (Xavier Koller, 1990), coproduced by Switzerland, Turkey, and the United Kingdom, tells the story of a Kurdish family that tries to immigrate illegally to **Switzerland**. *Edge of Heaven* (**Fatih Akın**, 2007) partially pursues similar themes, but to some degree reverses this trajectory by its focus on a German woman attempting to trace her late daughter's surviving lover in Turkey. *Exami* (2006), meanwhile, in an indication of popular Turkish cinema's growing global name and the transnational nature of much contemporary Middle East-

ern filmmaking, stars Hollywood lead Jean-Claude Van Damme. By some contrast, the transnationally coproduced films of **Ferzan Özpetek** have been received critically in Turkey for their **orientalist** themes.

The first film exhibited in Lebanon, *The Adventures of Elias Mabrouk* (Jordano Pidutti, 1929), the story of an emigrant returning from the United States, began a cycle of films on emigration. The country's interconnections with the Egyptian industry are also clear from this early period, particularly, perhaps, in **pan-Arabism** proponent **Ali al-Ariss**'s *The Rose Seller* (1943), which contained dialogue in the Egyptian vernacular. Much contemporary Lebanese cinema has strong transnational undercurrents, as is evident, for example, in *Under the Bombs* (Philippe Aractingi, 2007), in which the protagonist returns to the country from a life spent abroad in Dubai and Hong Kong, apparently with a wealthy partner. Thus, the global implications of local conflicts are filtered through her personal experience. **Palestinian** films are in their historical nature transnational in terms of production, funding, and circulation. **Palestinian Revolution Cinema**, for example, was born and raised in **Jordan** and, later, Lebanon and was funded through international support. But thematically, too, they address and often allegorize the existential question of Palestinian displacement, exile, diaspora, and statelessness. The difficulty of crossing borders and forging a national identity are reflected in the self-reflexive gestures and hesitant narratives of films such as *Chronicle of a Disappearance* (Elia Suleiman, 1996), *Ticket to Jerusalem* (Rashid Masharawi, 2002), *Route 181: Fragments of a Journey in Palestine-Israel* (Michel Khleifi/Eyal Sivan, 2003), *Waiting* (Masharawi, 2005), *Port of Memory* (Kamal Aljafari, 2009), and *It Must Be Heaven* (Suleiman, 2019), as well as by **documentaries** regarding the **Intifada** and **Israeli Occupation**. Films by and about Sahrawis displaced from the **Western Sahara** into **refugee** camps in Algeria have also required transnational, usually Spanish, support.

Israeli transnational filmmaking has historically been a phenomenon of Western grants, loans, and philanthropy, which have largely sustained the Israeli film industry and its newly widespread international distribution—part of its *hasbara* initiative. Yet Israeli auteurs such as Sivan and **Amos Gitai**, who have each lived and worked abroad and whose films are often coproduced internationally, may also be considered transnational directors. Transnational filmmaking is also central to the works of emerging **Yemeni**, **Jordanian**, and **Sudanese** directors, especially **Bader Ben Hirs** (*A New Day in Old Sana'a* [2005]), **Amin Matalqa** (*Captain Abu Raed* [2007]), and **Suhaib Gasmelbari** (*Talking About Trees* [2019]), respectively.

In the Maghreb, dependence on French support, especially from the **Fonds Sud Cinéma**, remains crucial to cinematic production, despite the increasing success of domestically funded genre films at the box office. For many years before the completion of the **Gammarth** facilities in Tunisia, for example,

postproduction work had to be undertaken in Europe, and this has continued as a requirement of coproduction funding in many instances. As with many Palestinians, the great majority of Maghrebi filmmakers have received overseas training, mostly in France and Belgium, although **Algerian** filmmakers typically attended **film schools** in Poland, the former Czechoslovakia, or the former Soviet Union in the years following independence. Among the Maghrebi films with transnational implications are those critical of tourism in the region, notably *Hyenas' Son* (**Ridha Behi**, 1977), perhaps the foundational film in that subgenre, in which villagers attempt to block the construction of a luxury hotel on their fishing beach; *Bezness* (**Nouri Bouzid**, 1992), in which the tourist dollar leads to prostitution and alienation; *Whatever Lola Wants* (**Nabil Ayouch**, 2006), a somewhat lighter take on the subject in which a working-class New Yorker travels to Egypt to study belly dancing; and the same director's *Much Loved* (2015), which created controversy in Morocco because of its depiction of the prostitution of Moroccan women in clubs that cater to wealthy patrons, mostly from the Gulf states. A biting critique of transnational conditions generally is offered by the Malian coproduced *Bamako* (**Abderahmane Sissako**, 2006), while their relationship to neocolonial filmmaking practices is taken up critically in *Waiting for Pasolini* (**Daoud Aoulad-Syed**, 2007).

A substantial contribution to transnational cinematic practices also comes from **beur** filmmakers of North African descent living in France and Belgium. *Beur* cinema has commonly examined the implications of emigration and the frequently traumatic experience of exile that may also lead to alienation from the country of origin. An especially clear example of the implications of a world in which people are trapped between transnational impulses and the continued enforcement of national borders is **Mahmoud Ben Mahmoud**'s somewhat autobiographical first feature, *Crossing Over* (aka *Crossings*) (1981), in which two displaced men struggle to come to terms with their homelessness within the new world order. Other *beur* directors who have made films that focus on transnational issues and national displacement include **Abdellatif Kechiche**, **Rabah Ameur-Zaïmèche**, **Bourlem Guerdjou**, **Rachid Bouchareb**, **Mehdi Charef**, **Ali Ghalem**, **Mahmoud Zemmouri**, and **Yamina Benguigui**.

Almost entirely enabled by transnational funding is filmmaking in the Gulf states, where production studios and exhibition venues are lent financial support from the United States, European Union, Israel, and Saudi Arabia. The demise of major international film festivals in the **United Arab Emirates** has unfortunately, and not surprisingly, been tied to such funding, which in the late 2010s was largely retracted for reasons linked both to regional geopolitics and to the critical content of some of the films produced in country or screened at such venues, and they have been replaced by often nominally Arab-run **world cinema** venues. On the other hand, in **Qatar** a

somewhat earlier break with Western festival funding has been partly compensated for through the strengthening of ties to Turkish, Indian, and Iranian cinematic networks, and the country remains a regular participant in Arab coproductions.

The experience of transnationalism has also been crucial to much important scholarly writing about cinema, including the works of **Ella Shohat** and **Hamid Naficy**.

TRIP ALONG EXODUS (2014). In this personal **documentary**, filmmaker and poet Hind Shoufani explores **Palestinian** politics through the figure of her father, Dr. Elias Shoufani, an academic and leftist intellectual. She traces her family's life story, beginning with *Nakba*-era Palestine; passing through the Galilee, Washington, DC, **Jordan**, and **Lebanon**; and ending in millennial war-torn **Syria**, where Ma'liya-born Elias Shoufani had come to live. Educated at Hebrew University and Princeton, he was one of the early leaders of the Palestinian Liberation Organization but broke off to lead the opposition within the Fateh political party to its leader, **Yasser Arafat**. The multilingual and erudite Shoufani was also considered a leading intellectual in the Arab world and was a particularly outspoken supporter of the one-state solution to the conflict in Palestine—**Israel**.

"TRUE" NATIONAL CINEMA DEBATE (TURKEY). In the late 1960s and early 1970s—the heyday of **Yeşilçam**—film critics, cinephiles, and filmmakers in **Turkey** proposed three political renderings of **"national cinema."** Modeling themselves after the French Cinémathèque, one group, affiliated with the Turkish Sinematek, argued for dismantling **Yeşilçam**, considered a purely commercial, popular cinema, in favor of a new, revolutionary cinema similar to the auteur and social(ist) **realist** cinemas of the West. By contrast, proponents of *ulusal* (national) cinema, among them **Halit Refiğ** and **Metin Erksan**, contended that such Marxist arguments disregarded the fact that Turkey, an Eastern country, had not undergone a process of industrialization and capitalist development in the Western sense. Thus, instead of modeling itself on Western cinematic forms, the *ulusal* proponents advocated the integration of domestic elements drawn from Turkish folk culture, Ottoman culture, and nonillusionistic traditional arts, such as the **Karagöz shadow-play** tradition. Finally, **Yücel Çakmaklı** proposed an exclusive emphasis on Turkey's **Islamic** and Ottoman characteristics, thus creating *milli* ("authentic" national) cinema. Whereas the first perspective may be considered a "leftist" revision of the **Republican** model, the second attempted to incorporate some Eastern elements and the last denied the use of Western elements altogether, except in their technological capacities. All three, in seeking to revise the

threefold cultural segmentation (Turk, West, and East) of the Republican model, articulated disdain for Yeşilçam's own, popular synthesis of Eastern and Western cultures.

TSAKI, BRAHIM (1946–). Born in Sidi Bel-Abbes, **Algeria**, Tsaki, a graduate of the Institut National Supérieur des arts du Spectacle et Techniques de Diffusion in Brussels, worked for the **Office National pour le Commerce et l'Industrie Cinématographiques** upon his return to Algeria, where he directed two studies of children. *Children of the Wind* (1981), constructed in three parts, is a poetic allegory in which a musical soundtrack and an absence of dialogue offer a poignant analysis of childhood fantasy and creativity. In turn, *Story of a Meeting* (1983) traces a friendship that develops between deaf-mute children, one the American daughter of a petroleum industry employee, the other the son of a rural farmer, whose use of sign language to communicate enables them to overcome cultural differences. Continuing this cross-cultural theme is Tsaki's much later *Ayrouwen / Once Upon a Time* (2007), produced by **Belkacem Hadjadj** and the first film shot in Tamacheq, the language of the Tuareg people, nomadic **Berbers** of the desert. It is a tragic love story in the Greek tradition. Set in the Sahara, the love between a Tuareg and a European allegorizes struggles between wealthy, developed countries and those less fortunate of the global South.

TUNISIA. Bordered to the north by the Mediterranean Sea, to the west by **Algeria**, and to the southeast by Libya, Tunisia is the northernmost country on the African continent. Although mostly desert, it also encompasses a substantial fertile area. Originally peopled by **Berber** tribes, Phoenicians founded the city of Carthage in the ninth century BCE. Arabs arrived in the seventh century CE, bringing **Islam**. During the later rule of the Ottoman Empire, Tunisia became largely independent of **Turkish** control under the rule of the Beys, who remained as nominal leaders during the French Protectorate from 1881 until independence was granted in 1956.

Some early Lumière shorts were shot in Tunisia, and the first cinema opened in Tunis in 1908, but the only instance of indigenous filmmaking in the **Maghreb** prior to independence was **Albert Samama Chikly's** short fictional *Zohra* (1922), followed by his feature *The Girl from Carthage* (1924), both of which starred his daughter, Haydee Chikly. The year 1937 witnessed the first feature in Arabic, *The Fool of Kairouan* (Jean-Andre Kreuzly). Meanwhile, Tunisia was used as an exotic location for **orientalist** films such as *Princess Tam-Tam* (Edmond Gréville, 1935), a vehicle for Josephine Baker, in which the African American **star** appears as a Bedouin shepherdess.

Mobile cinemas known as “cinema caravans” began projecting films to rural villagers starting in 1942—as depicted in *The Magic Box* (**Ridha Behi**, 2002)—and the French subsequently made some attempts to utilize this practice for their own assimilationist purposes. On the other hand, the French founded a film society, *Actualités Tunisiennes*, in 1953, but it was quickly taken over by a Tunisian society, *El Ahd el Jadid*. In 1949, Tunisia founded the *Fédération Tunisienne des Ciné-Clubs* (FTCC), which became so popular that, by the time of independence, the country had the largest number of film societies in Africa and a thriving amateur film movement (led by **Omar Khlifi**), through which many Tunisians would pass on their way to becoming **documentary** filmmakers in the years following 1956.

In 1957, the **Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques** (SATPEC) was founded and came quickly to dominate film production, distribution, import, and **exhibition** in the newly independent country. In 1966, Tahar Cheriaa, president of the FTCC and head of the Ministry of Culture's cinema department, founded a **pan-Arab** and pan-African **film festival**, the *Journées Cinématographiques de Carthage* (JCC), or **Carthage Film Festival**, today the most long-standing international festival for films from the developing world. Meanwhile, amateur filmmakers, many associated with the cinema-club organization *Association des Jeunes Cinéastes Tunisiens*, founded in 1961, and Khlifi's *Fédération Tunisienne des Cinéastes Amateurs*, benefited from the *Festival International du Film Non Professionnel de Kelibia*, founded in 1964. The Tunisian film societies and the JCC contributed to the training of Tunisian filmmakers, as did the state-supported **Gammarrth Studios**, established in 1966. In these and other ways, the Tunisian government facilitated the production of a modest number of indigenous, “quality” films, for which there was often a domestic market and, from the mid-1970s, a film festival audience as well.

The first Tunisian postindependence feature, *The Dawn*, was directed by Khlifi, who followed with *The Rebel* (1968), the first in his trilogy on resistance. Unlike films made in neighboring Algeria, however, Tunisian films focused only rarely on the liberation struggle, which was not as long or bitter as that in Algeria. *Sejnane* (1974), the second of three successful features directed during the 1970s by **Abdellatif Ben Amar**, did provide a powerful critique of **colonialism** and of the conditions that led to Tunisian independence; his *Such a Simple Story* (1970) and *Aziza* (1979/1980) instead engaged issues of contemporary social concern. This was also true of **Brahim Babai's** debut, *And Tomorrow?* (1971/2), *The Children of Boredom* (**Rachid Ferchiou**, 1975), *The Ambassadors* (**Naceur Ktari**, 1975)—a Libyan coproduction about emigration to France and the first SATPEC film to enter the European market—and *Hyenas' Sun* (Behi, 1977), another directorial debut, which was screened at the Cannes Film Festival, notwithstanding **censorship** restrictions that compelled its shooting relocation to **Morocco**. Also during

this period, **Selma Baccar**, Tunisia's first female director, made her debut with a documentary, *Fatma 75* (1978), highlighting celebrated **women** and other eminent figures of the Berber independence movement.

SATPEC went bankrupt and lost its distribution monopoly in 1981 and, despite its long-anticipated installation of color film processing technology at Gammarth in 1983, soon saw its production capacity replaced by newly emerging venues. The most prominent among these was Ahmed Attia's Cinetelefilms, which oversaw the production of what today is known as the "golden age of Tunisian cinema." Lasting from the late 1980s through the 1990s, this wave of quality filmmaking included most prominently the work of **Nouri Bouzid** (*Man of Ashes* [1986], *Golden Horseshoes* [1989], *Bezness* [1992], and *Bent Familia* [1997]), **Férid Boughedir** (*Halfaouine: Child of the Terraces* [1990] and *A Summer in La Goulette* [1995]), and **Moufida Tlatli** (*The Silences of the Palace* [1994] and *The Season of Men* [2000])—all of whom worked on one another's projects as writers and editors, helping to establish Tunisian cinema as a visible presence on the **world cinema** stage. Bouzid and Boughedir are also film historians and theorists, the former having written important essays on Arab cinema and historiography, the latter having directed the documentaries *African Camera* (1983) and *Camera Arabe: The Young Arab Cinema* (1987, edited by Tlatli). Another major figure to appear at this time, although one who—paradoxically perhaps, considering his attempt to create a cinema based on Arabic calligraphy and literature—is not so popular with domestic Tunisian audiences, was **Nacer Khemir**, whose *Wanderers of the Desert* (aka *The Drifters*) (1984) launched his **Desert Trilogy**.

Throughout the 1990s, the majority of Tunisian films were funded by European—mainly French—sources. Among other things, this tended to limit cinematic topics to those considered palatable to European tastes and concerns. During this period, for instance, a large number of Tunisian films focused on the seclusion or inequality of women. By the end of the decade, Tunisian cinema's prominence had faded: only 40 theaters remained in operation, and many areas of the country had none, while the proliferation of satellite dishes and video shops offering pirated films, together with neither television support nor a coordinated government policy, meant that cinema was in decline. The most productive and innovative center of film production in the region has shifted to Morocco, where government support has recently been more substantive and consistent. Although Tunisia has produced no more than three features per year during the 2000s, some important films have appeared, and Bouzid (*Clay Dolls* [2002], *Making Of* [2005]), at least, has managed to sustain a career of more than simply national significance.

Following drops in film production in the second half of the decade, in 2009 the main professional associations of filmmakers, producers, and technicians met with the FTCC and associated Fédération Tunisienne des Ci-

néastes in an event called the “Etats Généraux du Cinema” in order to discuss how to revive the film sector. The discussion focused on the allocation of state support to film production, the status of technicians, attribution of professional certification, and the circulation of films via film festivals. The meeting ended in a generational conflict and the issuing of a document, “Action for the Cinema,” by an independent group of young film professionals that had formed around a new production company, Exit Productions, created in 2005.

Concomitantly, film culture was revived in Tunis through weekly screenings and debates at AfricArt, a cinema in downtown Tunis. This initiative ended abruptly following an attack on the cinema carried out by Islamists on 26 June 2011, during the screening of *Laïcité Inch’Allah* (Nadia El Fani, 2011) and in the midst of the **Arab Uprisings**. The AfricArt closed down, leaving film distribution and exhibition at an all-time low, with only 12 cinemas remaining across the country.

In spite of the frenzied intellectual activity that followed the 2011 revolution and the very large number of cultural projects that emerged out of this event, no clear unifying direction emerged as a foundation for a renewed national film culture. Habib Bel Hedi, film and drama producer and the former manager of AfricArt, has commented on the lack of a vision for national cinema. The revolution did, however, lead to the founding of the National Center for Film and Images (CNCI), created in 2012, which has been able to restructure the film sector, particularly under the leadership of Chiraz Latiri. Latiri—abruptly fired by the minister of culture in November 2019—introduced a computerized ticketing system in order to keep a national record of admissions and envisioned a program for renovating Tunisian exhibition venues. The principal source of Tunisian films remains French–Tunisian coproductions, mostly financed by Nomadis Images and Cinetelefilms, but long-standing film production companies continue in this area, such as Propaganda Films, Rives Productions, and Amilcar Films, as does a new generation led by Exit Productions and Mad Box Productions. Film distribution has been boosted by the competition between the family-owned Ciné 7ème Art managed by Lassaad Goubantini, whose family has been involved in film distribution and exhibition since 1962, and HAKKA Distribution, launched in 2013 by Kais Zaied and Amel Saadallah.

Since 2015, Tunisian films have accounted for more than two-thirds of admissions in cinemas, and films by women filmmakers have been more present, with some enjoying considerable success. Among those that did well at the box office were Selma Baccar’s sweeping historical epic *El Jaida* (2017), which focuses on a protagonist held in Dar Joued, a notorious Tunisian women’s prison, who is subsequently elected to the National Constituent Assembly, and **Kaouthar Ben Hania’s** *Beauty and the Dogs* (2017). Tunisian films have also expanded into other **genres**, with some notable **come-**

dies and even a successful horror film, *Dachra* (Abdelhamid Bouchnak, 2018), aimed at Tunisian audiences. Since 2017, Tunisian cinema has been obsessed with the issue of terrorism, a theme raised by films structured around the absent or enigmatic figure of the young man drawn to militancy, usually with a father who, feeling responsible, seeks redemption. Such films include *Dear Son* (Mohamed Ben Attia, 2018), which focuses on caring parents trying to come to terms with the realization that their son has left for Syria; *Fatwa* (Mahmoud Ben Mahmoud, 2018), in which a father returns to Tunisia to bury his son, only to find out that he had joined an Islamist group; *Benzine* (Sara Labidi, 2017), about a couple's quest for their suddenly departed son; and *Brotherhood* (Meryam Joobar, 2018), a short film depicting the return of a couple's older son from Syria accompanied by a young woman whom he introduces as his wife. In 2019, Tunisian films have brought larger audiences to the 19 one-screen cinemas and three new multiplexes (two in a Tunis suburb, one in Sousse). Still, distributors have had to rely on a much larger range of venues, such as cultural centers, theaters, and city halls, in order to reach audiences in the many governorates and towns without cinemas.

At the same time, as with the other Maghrebi countries, a Tunisian diaspora in France has produced a considerable body of work, commonly classified as *beur cinema*. Noteworthy examples are *Bedwin Hacker* (Nadia El Fani, 2002), a film that examines the roles and perception of women, female sexuality, and media technology in both France and Tunisia, and *The Secret of the Grain* (Abdellatif Kechiche, 2008), which dramatizes the shifting sociocultural conditions of Maghrebi **exile and diaspora** within the structural relations of **transnationalism**. In contrast to some **Middle Eastern** countries, Tunisia has enjoyed relatively lenient film censorship, with scenes forbidden elsewhere sometimes approved. Among the controversial topics covered are female nudity (*Halfaouine*), homosexuality (*Man of Ashes*), political repression (*Golden Horseshoes*), sex tourism (*Bezness*), destitution and poverty (*Essaïda* [Mohamed Zran, 1996]), and women's sexual expression (*Fatma* [Khaled Ghorbal, 2001], *Satin Rouge* [Raja Amari, 2002]). Hollywood has exploited Tunisia extensively as a backdrop, and in addition to the country's appearance in *Monty Python's Life of Brian* (Terry Jones, 1979), *Raiders of the Lost Ark* (Steven Spielberg, 1981), and *The English Patient* (Anthony Minghella, 1996), many scenes from the *Star Wars* films were shot there.

TURKEY. Often considered a bridge between West and East, Turkey is located between Europe and Asia, with land on both continents. With a historical background in Central Asian tribes and the vast Ottoman imperial lands that covered large parts of Eastern Europe, the Balkans, the **Middle East**, and North Africa, the Republic of Turkey was founded in 1923, following the demise of the empire in the aftermath of World War I. Surrounded by

three seas, the Mediterranean, the Aegean, and the Black Sea, Turkey borders Greece, Bulgaria, Georgia, Azerbaijan, Armenia, **Iran**, **Iraq**, and **Syria** and stands at the center of various **transnational** economic, cultural, and political exchanges and conflicts. While the predominant majority of 70 million people are Muslim, there are many ethnic minorities, notably **Kurds**; there are also smaller groups of Circassians, Zazas, Roma, Arabs, Greeks, Armenians, and Jews. Since the foundation of the republic, Turkey has tried to maintain a secular, unitary, and constitutional democratic political system, despite single-party rule between 1923 and 1945 and three **military interventions** (1960, 1971, and 1980). Since the late Ottoman era, and particularly as a member of the North Atlantic Treaty Organization since 1952 and a candidate for membership in the European Union, Turkey has often attempted to align its culture with that of Western countries.

The first public film showings occurred in Istanbul in 1896, during the Ottoman era. Whereas these were held in the largely non-Muslim Pera district of Istanbul, the first **exhibition** of films in “Muslim” Istanbul took place in 1897, at a coffeehouse on a Karagöz **shadow-play** screen. Bringing together two “screens” then, one non-Western, two dimensional, and nonillusionistic, and the other Western, perspectival, and illusionistic, Turkish film history can be understood as always having wavered between the two poles and is characterized by non-Western cinematic responses to a medium developed originally in the West, which has prompted a creative variety of translations, transformations, and novelties.

The question of the first Turkish film is complicated and inflected by this multiethnic, multireligious context. Some of the earliest screenings in Turkey and the opening of the first film theater in Istanbul were initiated by **Sigmund Weinberg**, an Ashkenazi Jewish resident of Istanbul who was also the first Turkish-based filmmaker. **Fuat Uzkınay**, initially an assistant to Weinberg and later the director of the Ottoman Army’s Photography and Film Center, is generally acknowledged as the first Turk to shoot an *actualité* film (*The Demolition of the Russian Monument in Hagia Stephanos*, 1914). Weinberg traveled with and filmed the Ottoman Sultan Reşat Mehmet V when he visited the Balkans in 1911, as did the Vlach Manaki(a) brothers, based at the time in Macedonia. These circumstances raise several key issues concerning how “Ottoman” and “Turkish” are to be distinguished and—at issue for several countries in the region—regarding how to define a **national** cinema the origins of which precede the birth of the nation-state. The related question of whether Turkishness can be limited to only one ethnic community is also complicated and was raised famously by **Mustafa Kemal Atatürk**, founder of the Republic of Turkey: “How happy is the one who says ‘I am a Turk.’” The implied ambivalence of this statement over the relationship between national citizenship, religion, and ethnicity has continued to affect

Turkey and its cinema, in which Western and non-Western, Muslim and non-Muslim, Turkish and non-Turkish influences and agendas have frequently come together and clashed, both onscreen and off.

The history of cinema in Turkey may be divided into three broad periods. The pre-**Yeşilçam** period traces the years from the earliest *actualité* films through the late 1940s. Whereas the first Turkish feature films were made in the late 1910s during the last years of the Empire, the single-party rule of the **Republican** People's Party between 1923 and 1945 more or less coincided with the work of the "single man" of Turkish cinema, **Muhsin Ertuğrul**. During World War II, Turkey's neutrality made it difficult to import films directly from Europe. This opened the door to Western film importation via **Egypt**, and in turn to the distribution of Egyptian popular films in Turkey. After the war, a reduction in taxes on ticket revenues for domestic films enabled film production to flourish. Influenced by popular Western cinema, especially Hollywood, as well as by Egyptian and Indian models, Yeşilçam was the popular, **star-** and **genre-**driven film industry of Turkey between about 1950 and 1990, serving a function similar to that of classical Hollywood cinema from the 1930s to the 1960s. Among its most prominent directors were **Lütfi Ö. Akad**, **Ülkü Erakalın**, **Erten Eğilmez**, **Zeki Ökten**, and **Atıf Yılmaz**. Since the 1990s, a **new Turkish cinema** has come to the fore. While an early bifurcation between popular cinema and art (auteur) films marks the initial, post-Yeşilçam stage of this new period, 21st-century filmmaking is characterized by a yet newer cinema exemplified by the works of such **film festival** favorites as **Nuri Bilge Ceylan**, **Yeşim Ustaoglu**, **Zeki Demirkubuz**, **Fatih Akın**, and **Ferzan Özpetek**. In this new era, not only have the majority of Turkish filmmakers lost connection to Yeşilçam, but the mode of production in which they are making films entails a novel network of production, distribution, and exhibition nurtured by the dynamics of global and transnational filmmaking. Genre films continue to be made, however, for example **comedy** and horror films, which have experienced a boom among popular audiences, along with political thrillers and war films, such as ***Valley of the Wolves: Iraq*** (Serdar Akar, 2006), ***The Breath*** (Levent Semerci, 2009), and ***The Mountain*** (Alper Çağlar, 2012). *See also* ISLAM (ISLAMIST).

TURKIFICATION. This term describes the process of building the modern identity of the nation of "Turks" from the amalgam of religions and ethnicities that made up the former Ottoman Empire. In English, to "Turkify" means to make people **Turkish**, as well as to convert them in a negative sense. Originally, the term denoted an all-encompassing purification or cleansing, understood as an act of both aggression and acceptance, especially

in relation to culture, including cinema. Indeed, the term also connotes various tactics of translation and transformation, while indicating ongoing contention toward non-Turkishness, especially the West.

Turkification as a subject in films may be divided into its treatment by the three dominant periods of Turkish cinema: “Turkification from above” during the pre-**Yeşilçam** period, “popular Turkification” during the **Yeşilçam** period, and partial decline of cinematic Turkification during the **post-Yeşilçam** period. The first period is characterized by a practice of foreign film dubbing that involved mistranslation, adaptation, and revision, including transformations of non-Turkish characters into Turkish ones in accordance with **Republican** dictates. Such pre-**Yeşilçam** films were coded for clear and unambiguous interpretation. By contrast, the **Yeşilçam** period, itself predicated by the popularity within Turkey of **Egyptian** and Indian cinemas, inspired filmmakers and musicians to “synthesize” beyond the Western-oriented Republican project. Such syntheses included *arabesk* music, a popular hybrid of Eastern and Western forms that at once opposes and transcends high-cultural Turkification of classical music and tango. Not until the post-**Yeşilçam** period would Turkish films begin offering novel interpretations of Turkification and of Turkey’s relationship to digital technologies, globalization, and **transnationalism**. See also ARKIN, CÜNEYT (1937–); GÜRSES, MUHARREM (1913–1999); *KARAOĞLAN—THE HERO FROM THE ALTAI* (1965); *SUPERMAN RETURNS* (1979); “TRUE” NATIONAL CINEMA DEBATE (TURKEY); ZIKRA, SAMIR (1945–).

U

UMM KULTHUM (1904[1898?]-1975). Known iconically as the “**Star** of the East,” Umm Kulthum was simply the most famous Arab female vocalist of the 20th century. Her humble origins are by now legendary: she was born in the small rural village of Tamay ezZahayra, **Egypt**, to an imam who schooled her in Qur’anic verse. Her early singing talent prompted several invitations to Cairo, which she at first refused. She gradually came to the attention of numerous established musical and literary figures, accruing a repertoire of songs written just for her and performing them on tour throughout the Arab world, as well as in several Egyptian films. In 1948, **Gamal Abdel Nasser** began praising Umm Kulthum, recruiting her to the **pan-Arab** cause, for which she subsequently became emblematic. By that time, she had starred in six **musicals**—the only films in which she would feature: *Wedad* (**Ahmed Badrakhan**, 1936), *The Song of Hope* (Badrakhan, 1937), *Dinars* (Badrakhan, 1940), *Aïda* (Badrakhan, 1942), *Sallama* (**Togo Mizrahi**, 1945), and *Fatma* (Badrakhan, 1947). Her roles spanned from servant and peasant girls to working **women** and ingénues. Rumored to have given up cinema due to damage caused to her eyes by studio lights, Umm Kulthum continued her singing career up until her death and was awarded the Medal of Honor by Nasser in 1964. In 1996, a **documentary**, *Umm Kulthum: A Voice Like Egypt* (Michal Goldman), narrated by **Omar Sharif**, was released about her life and work, while in 1997, Samirah Alkassim’s experimental short *Far from You* explored nostalgia for the great diva as an allegory for **Palestinian** longing to return. **Iranian** filmmaker **Shirin Neshat** also made a film, *Looking for Oum Kulthoum* (2017), mixing the story of a life like her own with that of Kulthum. Four million people filled the streets of Cairo for Umm Kulthum’s funeral procession.

UNDER THE BOMBS (2007). Philippe Aractingi’s film was shot during and immediately following the 34-day **Israel**–Hezbollah conflict of July/August 2006: feeling the need to record Israel’s relentless bombing of southern **Lebanon** (“the South”), Aractingi embarked on the first 10 days of improvisational shooting just nine days after the beginning of the conflict

and continued three days after its end. Although Aractingi has described his film as “bearing witness to what happened in a human rather than a political way,” *Under the Bombs* is also a cogent political statement that challenges stereotypes. It begins with a striking image, in extreme long shot of a series of bombs falling on a hillside town in south Lebanon, followed by an introduction to the protagonists and their personal stories. Zeina (whose name recalls that of the female protagonist in *Beirut the Encounter* [Borhane Alouié, 1981]) is a Shi‘i currently married to a wealthy **transnationalist** and living in Dubai who arrives in Beirut at the start of the conflict, adorned in a bright blue dress, to look for her son at her sister’s house in their southern hometown. After many rejections, she finds a taxi driver, Tony, a Christian also originally from the South, who is willing to take her to her sister’s house, where she had sent her son to shield him from her marital quarrels. Although much of the film’s power comes from the complex relationship that develops between these two, as portrayed by professional actors Nada Abou Farhart and Georges Khabbaz, this is balanced by numerous encounters with the displaced population, all of whom are “played” by nonprofessionals, many encountered during filming, some of whom tell true tales of their losses.

UNITED ARAB EMIRATES (UAE). The United Arab Emirates is a union of seven dynastic principalities on the Persian–Arabian Gulf coast, with federal rule set in Abu Dhabi under the leadership of the sons of the founder of the country, Sheikh Zayed al Nahyan. Today it has become the tourist and business hub of the Gulf, particularly in the emirate of Dubai, and has had few internal conflicts. Formerly known, following British **colonial** control, as the Trucial States, the UAE has long historical ties to the Indian Ocean world, particularly **Iran** and South Asia. They now sport a growing film culture, mainly in Abu Dhabi and the larger cities of Dubai and Sharjah. Major international **film festivals** were launched in 2004, beginning with the Dubai International Film Festival (annual until 2017, when it closed), followed in 2007 by the **Middle East** International Film Festival, subsequently rebranded the Abu Dhabi Film Festival (ADFF) in 2010. The first generation of Emirati and Gulf-based filmmakers, however, screened their works in 2001 at the **Emirates Film Competition**. In 2009, this competition became a section of the ADFF until its cancellation in 2014. Begun in 2008, the Gulf Film Festival screened both feature-length and short films from Gulf Cooperation Council states, until its cancellation in 2013. The Sharjah Art Foundation hosts screenings and in 2019 launched the Sharjah Film Platform, which seeks to educate filmmakers and audiences not only about the film industry but about film as an art form. The first dedicated art-house cinema, Cinema Akil, opened in Dubai in 2018, having hosted 60 pop-up screenings since

2014. In Abu Dhabi, Cinema Space screens a wide array of commercial and art-house films from around the world. Grassroots film clubs are also common, as are small festivals on European and Korean cinema.

As elsewhere in the Gulf, professional filmmaking was initiated by self-interested foreigners. World Wide Pictures' *These Are the Trucial States* (1958), for example, attempted to persuade British citizens of the advantages of maintaining a protectorate over the Trucial States in order to secure oil. Nostalgic for an "Arabia" before oil, NET Journal's **documentary** *Farewell Arabia* (1967) deploys overt **orientalism** in a two-part journalistic account of Sheikh Zayed, the founder of the UAE. Other films were produced to educate and recruit Europeans to work in the UAE, including British Petroleum's *The New Explorers* (James Hill, 1955), a **petrofilm** that conveys the hard labor of discovering oil, and *Abu Dhabi* (Julian Spiro, 1969/1974), which highlights a tolerance for Christianity and European women in bikinis, as well as the UAE's ostensible commitment to educating both girls and boys.

The UAE's first domestically produced feature was Ali Al Abdul's *The Wayfarer* (1988), though the film has been lost. The first Emirati feature-length film to have screened at an international film festival was *A Dream* (2005), directed by Hani Al-Shibani, about a group of actors wandering in the desert. One of the most highly anticipated films in the UAE was *City of Life* (2009) (its title evokes a local nickname for Dubai), written and directed by London Film School-educated **Ali F. Mostafa**, who previously made the semi-autobiographical short *Under the Sun* (2005). Since 2000, numerous feature-length films have been produced and screened at regional and international film festivals. Among them are films that have screened internationally, including **Nujoom Alghanem**'s documentaries, which focus primarily on heritage that is disappearing or has disappeared due to modernization, such as pearling and honey making; *The Circle* (**Nawaf Al Janahi**, 2009) and *Sea Shadow* (Al Janahi, 2011); *Sun Dress* (Saeed Saleen Al-Muray, 2010) and *Going to Heaven* (Al-Muray, 2015); *From A to B* (Ali F. Mostafa, 2014) and *The Worthy* (Mostafa, 2016); *Rattle the Cage* (Majid Al Ansari, 2015); *On Borrowed Time* (Yasir Al-Yasiri, 2018); and *Rashed and Rajab* (Mohammed Saeed Harib, 2019). Perhaps the most artistically and thematically daring of Emirati features is *Only Men Go to the Grave* (Abdulla Al Kaabi, 2016), which examines controversial subjects such as cross-dressing and same-sex romance in the context of the **Iran–Iraq War**. Other features are produced mostly for the Gulf market, including **comedies** such as *Grandmother's Farm* (Ahmed Zain, 2013), *Grandmother's Farm 2* (Zain, 2015), and *Lisa* (Zain, 2016), along with *Hajwala: The Missing Engine* (Ali bin Matar/Ibrahim bin Mohammad, 2016), *Camera* (Abdullah Al Junaibi, 2017), and *Hajwala 2* (Ibrahim bin Mohamed/Hasan Aljaberi, 2018). Immigrants from South Asia and elsewhere in the region have continued to produce films set in the UAE, including *Pinky Memsaab* (2018), directed by Dubai-based

Pakistani filmmaker Shazia Ali Khan. Most Emirati films, however, are shorts, many of which address social issues, including *Sabeel* (Khalid Al Mahmoud, 2011), which debuted at the Berlin International Film Festival, and films directed by Amal Al-Agroobi, Nayla Al Khaja, Abdulrahman Al-Madani, and Mohammed Al-Otaiba.

The full-service filmmaking complex Dubai Studio City (DSC) and Imagination Abu Dhabi (renamed Image Nation Abu Dhabi) are two major infrastructural and investment initiatives dedicated to building a sustainable film industry and culture in the Emirates. Both are located in free zones to attract foreign media companies. DSC offers sound stages, back lots, water tanks, and recording studios. Image Nation's coproduction of *Amreeka* (Cherien Dabis, 2009) and *My Name Is Khan* (Karen Johar, 2010), each of which offered gentle critiques of post-9/11 Islamophobia, was followed by its coproduction of several mainstream commercial Hollywood productions, notably *The Help* (Tate Taylor, 2011), *The Best Exotic Marigold Hotel* (John Madden, 2011), and *Djinn* (2013), a story set in the northern emirate of Ras Al Khaimah in the abandoned fishing village of Al Jazirah Al Hamra (literally, "Red Island"), under the direction of Tobe Hooper, though its release was postponed and much of the film was reshot in the United States. (Image Nation later focused on Emirati filmmaking, helping translate regional stories into **transnational** styles.) Indeed, in response to tax incentives and the prospect of cheaper labor and production facilities, numerous Hollywood films have been shot in the UAE, including *Syriana* (Stephen Gaghan, 2005), *The Kingdom* (Peter Berg, 2007), *Mission: Impossible—Ghost Protocol* (Brad Bird, 2011), *Furious 7* (James Wan, 2015), *Star Wars Episode VII: The Force Awakens* (J. J. Abrams, 2015), *Star Trek Beyond* (Justin Lin, 2016), and *War Machine* (David Michô, 2017). A few Chinese action films, including *Switch* (Jay Sun, 2013) and *Kung Fu Yoga* (Stanley Tong, 2017), have also partly been shot in UAE. A rare foreign film that actually focuses on Gulf residents is *Dubai* (Rory B. Quintos, 2005), regarding migrant workers from the Philippines. By far the largest number of films shot in the UAE, however, are Indian films, particularly those produced by Bollywood. Like the Hollywood films, most of these take advantage of tax incentives and production facilities. The stories are typically set in India with the exception of occasional **musical** sequences shot in the desert or one of the UAE's many shopping malls. Commercial cinemas are dominated by popular Indian films in the Hindi, Malayalam, Tamil, and Telegu languages. Films from Egypt, Hollywood, and the Philippines also screen commercially, reflecting the majority immigrant demographic. Malayalam or Islamic "Home Cinema" is largely produced for Muslim migrants from Kerala.

Film training courses and educational centers have grown in the UAE, including an Abu Dhabi campus of the New York Film Academy from 2008 to 2015, which was the first accredited film program in the Gulf, as well as

various workshops at Abu Dhabi's media hub twofour54. The American University of Sharjah, the Higher Colleges of Technology, Zayed University, New York University Abu Dhabi, and UAE University began developing film and media curricula toward the end of the 2000s.

UP TO THE SOUTH (1993). This collaborative video between **Lebanese** Canadian **Jayce Salloum** and Lebanese American **Walid Raad** offered one of the first “postwar” engagements with the occupied southern frontier of Lebanon. Comprising a series of interviews and actuality footage shot in the south, the video both informs and complicates perspectives on the Arab–Israeli conflict. Acutely aware of the politics of representation that have framed Lebanon with simplistic stereotypes, this “reluctant **documentary**” challenges common assumptions about the Lebanese resistance to Israel.

USTAOĞLU, YEŞİM (1960–). One of the rare internationally acclaimed contemporary female **Turkish** filmmakers, Ustaoglu was born in Kars and is a scriptwriter and producer. She worked as an architect, journalist, and film critic before starting her early career with a few short films. Her debut feature, *The Track* (1994), a thriller, won the best domestic film award at the 14th Istanbul International **Film Festival**. Ustaoglu then made a handful of international coproductions, often utilizing European funds and involving European filmmakers as crew members. Her films feature the narratological employment of ethnicity, migration, and **gender** in ways characteristic of the tenets of **world cinema**.

Her second feature, *Journey to the Sun* (1999), which she both directed and wrote, is a drama that explores solidarity and friendship between a Turk (Mehmet) and a **Kurd** (Barzan) under conditions of **nationalist** violence and terror. One of the early films to explicitly explore Kurdish issues, *Journey to the Sun* garnered international recognition, winning multiple prizes at film festivals. Ustaoglu's next two films, *Waiting for the Clouds* (2003), set in the 1970s and telling the story of an old woman dealing with the trauma resulting from her adoption during the Turkish–Greek population exchange 50 years earlier, and *Pandora's Box* (2008), a drama about the confrontation of two siblings with their demented mother, were also festival favorites. She has since gone on to direct two more features, *Somewhere in Between* (2012) and *Clair Obscur* (2016). See also TRANSNATIONALISM; WOMEN.

UZKINAY, FUAT (1888–1956). Known as the first ethnically “**Turkish**” filmmaker, Uzkınay's interest in cinema started with the film **exhibitions** he organized in high school. After training and working with **Sigmund Weinberg**, he opened a cinema with future film producers and brothers Şakir and

Kemal Seden. Uzkinay achieved renown only after the Ottoman Empire sided in 1914 with the Central Powers during World War I and destroyed the Russian monument commemorating Russia's 1897 march on Istanbul. According to reports, the Austrian Sascha-Film crew was on location with film equipment when Uzkinay borrowed their camera to shoot an *actualité* film, *The Demolition of the Russian Monument in Hagia Stephanos*. Even though the film has been lost, several accounts and memoirs exist concerning it. The following year, Uzkinay became head of the Ottoman Army's Photography and Film Center and worked as both a film and photographic director until retiring in 1953.

V

VALLEY OF THE WOLVES: IRAQ (2006). The first of several spinoffs based on perhaps the most successful and longest-running action-adventure television series in **Turkey**, *Valley of the Wolves* (2003–2005, 2007–2016), *Valley of the Wolves: Iraq*, directed by Serdar Akar, follows the story of a tough underworld figure and his cohorts’ attempt to resolve Turkey’s political problems by taking them, vigilante-like, into their own hands. The film opens with an altercation between the Turkish and U.S. armies in northern **Iraq**, which it proceeds to contextualize through **nationalistic**, anti–United States, and anti-**Kurdish** themes and discourses. One of the most expensive Turkish productions, *Valley of the Wolves: Iraq*’s nationalistic perspective was criticized heavily by some United States newspapers and organizations and within some European countries, as well as by Turkish leftists and Kurds.

VIVA ALGERIA (2004). Director **Nadir Moknèche**’s story is set in contemporary Algiers, where a mother, ex-cabaret dancer “Papicha”—whose husband has been killed in the civil strife—and daughter, Goucem, displaced from their neighborhood by the threat of violence connected to the presence of **Islamist** groups, are now living in a hotel in the center of the city. Goucem works for a photographer while pursuing an affair with a married doctor and engaging in casual sex with a man met at a nightclub. Her mother, meanwhile, discovers that the club at which she used to **belly dance** is to be converted into a mosque and sets out to save it. A third generational level is established by the presence of her main ally, the young daughter of the hotel’s manager, who yearns to be a dancer herself and is given lessons by Papicha. The focus on female sexuality and display is further emphasized by the presence on the floor below of prostitute Fifi, who enthusiastically plies her trade until Goucem, with no clear motivation, steals the gun of a client who is in the security services, ultimately leading to Fifi’s death. Brightly lit and vibrant with color, the film thus both celebrates female independence and sexuality and emphasizes its fragility in the face of potential male violence. *See also* GENDER AND SEXUALITY; WOMEN.

VOSSOUGH, BEHROOZ (BEHROUZ VOSSOOGHI) (1938–). Born in Khoy, this actor, along with **Naser Malek Motiei** and **Mohammad-Ali Fardin**, is considered one of the greatest **stars** of **Iranian** cinema before the revolution. Vossoughi appeared in more than 90 films, playing a great variety of roles and working with many notable filmmakers, including **Samuel Khachikian**, **Nasser Taqvai**, **Amir Naderi**, **Fereidun Gole**, **Massud Kimiai**, **Khosrow Haritash**, **Ali Hatami**, **Jalal Moghadam**, **Shapur Gharib**, **Shirin Neshat**, and **Bahman Ghabadi**.

Vossoughi worked in finance, then as a dubbing artist and a television host. He took his first film role in Khachikian's *Storm over Our Town* (1958). Vossoughi received the Best Actor Award at the Sepas **Film Festival** for playing the antihero in Kimiai's *Qeysar*, a revenge drama that turned him into a major star. His collaboration with Kimiai continued over five more films: *Reza the Motorcyclist* (1970); *Dash Akol* (1971), adapted from a short story by **Sadegh Hedayat**; *Baluch* (1972); *The Soil* (1973), an adaptation of a novel by Mahmoud Dowlatabadi; and *The Deer* (1974), which was the film being screened at the time of the arson attack on the **Rex Cinema** in 1978, a key event in the buildup to the **Iranian Revolution**.

Among other of Vossoughi's most acclaimed performances are his roles in Ali Hatami's films, such as *Wood Pigeon* (1970), costarring with Naser Malek Motiei; as Zar Mohamad, a peasant seeking justice in *Tight Spot* (1975); and in *Desiderium* (1978). Such films, read as scathing critiques of the social and economic conditions under the Pahlavi dynasty, turned Vossoughi into one of the most popular actors in the history of Iranian cinema, earning him recognition at several international film festivals. At the height of his fame, Vossoughi owned film studios and movie houses and produced his own movies. Like **Fardin**, he controlled scripts, could chose with whom to costar, and had a say on the final cut of films. In several films, such as *The Window* (Jalal Moghadam, 1970), *American Mamal* (Shapoor Gharib, 1975), *Fellow Traveler* (Masoud Asadollahi, 1975), and *Honeymoon* (Fereydu Gole, 1976), Vossoughi costarred with **Googoosh**, to whom he was briefly married in the 1970s, making them the most powerful Iranian cinema couple. Other noteworthy films are Fereydu Gole's *The Beehive* (1975) and *The Dagger* (1972), starring Vossoughi and **Forouzan**. Vossoughi figures among the first Iranian actors to appear in American and European coproductions, such as *Caravans* (James Fargo, 1978), costarring with Anthony Quinn and Christopher Lee, and *The Invincible Six* (Jean Negulesco, 1970), with Curd Jürgens.

During the revolution, Vossoughi—along with **Fardin**, Reza Beyk Imanverdi, and others—was summoned to the revolutionary court and subsequently banned from the screen. He left for California and has been in **exile**

ever since. At the San Francisco Film Festival in 2000, **Abbas Kiarostami**, when awarded the Akira Kurosawa Prize for lifetime achievement in directing, gave the award to Vossoughi for his contribution to Iranian cinema.

Since leaving Iran, Vossoughi has acted in a few films, the most noteworthy of which may be Qobadi's *Rhino Season* (2012). In this **transnational** and multilingual production, Vossoughi played the role of an Iranian **Kurdish** poet and author who spent 27 years in jail after the Iranian Revolution and, once released, realizes that his family was told that he had died in prison. Celebrated as a tale of exile, the film stars Monica Bellucci, Yılmaz Erdoğan, Beren Saat, Caner Cindoruk, Belçim Bilgin, and the Iranian Swedish singer and entertainer Arash Labaf. In 2018, at the funeral of Malek Motiei in Tehran, calls for Vossoughi's return from exile were heard, and within days several actors (in vain) launched a campaign pushing the Iranian government for the removal of the ban on his work.

W

WAGDI (WAJDI), ANWAR (1904–1955). Born in Cairo, Wagdi became a member of **Yussef Wahbi**'s theatrical group, the Ramsis troupe, graduating to be an important presence in the **Egyptian** cinema, appearing in up to 70 films and directing 15 features. Like Wahbi, Wagdi performed with **Layla Murad**—whom he married in 1945—in a pair of her Layla series of films, based on cross-class romance, which he also directed: *Layla, Daughter of the Poor* (1945) and *Layla, Daughter of the Rich* (1946). He also directed and became the love interest for her in perhaps his best-known film, *Flirtation of Girls* (1949). This, like the subsequent *Dahab / Gold* (1953), belongs to a strong line of Egyptian cinema that includes singing, dancing, **comedy**, and melodrama, although the latter, made after the **Free Officers coup**, includes a new element of social critique. *Daughter of Nobility* (1953), which Wagdi directed and produced and in which he costarred with Murad, was their final collaboration before his early death; its traditional cross-class story may be read as more critical of the aristocracy than had been common earlier. His last film as director and actor was *Four Girls and an Officer* (1953), as the sympathetic administrator of a girls' reformatory.

WAHBI, YUSSUF (1898–1982). Born in Fayoum, **Egypt**, the indefatigable Wahbi (already a major theatrical **star** as a producer, director, writer, and actor) was involved in Egyptian cinema almost from its beginnings and remained a powerful presence the rest of his life. Steeped in traditional theatrical forms of **comedy** and melodrama, Wahbi adapted them for the screen. After training as an actor in Italy, he founded the Ramsis theater troupe and later established the bare-bones Ramsis film studio, which was used to film childhood friend **Mohammad Karim**'s *Zeinab* (1930), and then—in another collaboration with Karim—*Sons of Aristocrats* (1932), in which Wahbi also acted, alongside **Amina Rizq**. His own 30 directorial features are typically melodramas and have not received much critical acclaim.

Wahbi appeared as an actor opposite **Layla Murad** in *Layla, Daughter of the Countryside* (**Togo Mizrahi**) and *Layla, Daughter of Schools* (Mizrahi) in 1941. He went on to direct her in *Singer of the Valley* (1947) and makes a

cameo appearance as a version of himself, playing the wise and debonair adviser on affairs of the heart in *Flirtation of Girls* (1949), also starring Murad, and directed by Wahbi's protégé, **Anwar Wagdi**. Wahbi's acting style also favored melodramatic roles, although this is less pronounced in his late work. An early supporter of the **Free Officers coup**, he was later a critic of **Nasserism**, appearing in one of the earliest cinematic critiques—made before Nasser's death—as the old royalist Tulba in *Miramar* (**Kamal El-Sheikh**, 1969). His last screen appearance was in *Alexandria, Why?* (**Youssef Chahine**, 1978), in which he plays a Jew who flees the Nazi advance on Alexandria but ends up disillusioned by **Zionist** activity in **Palestine**.

WAITING (2005). **Rashid Masharawi's** feature depicts post-**Oslo Accords** Palestinian difficulties in institution building and the travel restrictions facing **refugees**. Ahmad, the hero, accepts what he thinks will be his last job in **Palestine** before moving abroad: casting actors for a projected Palestinian national theater in Gaza. Difficulties ensue as the project's European backers continuously delay funds, and Ahmad is confronted by local "actors" who use the occasion of auditions to complain about their destitute lives or request that messages be sent abroad to relatives. As Ahmad searches for potential cast members throughout refugee camps in Gaza, **Jordan**, **Syria**, and **Lebanon**, he is faced with the obstacle of crossing checkpoints and international borders as a refugee himself. Filmed in actual camps, *Waiting* includes actual refugees—a technique used commonly by Masharawi to integrate professional and nonprofessional actors in cinematic work.

WANDERERS OF THE DESERT (THE DRIFTERS) (1984). *See* DESERT TRILOGY.

WATCH OUT FOR ZUZU (1972). Written by **Salah Jahin** and directed by Hassan El-Imam, *Watch Out for Zuzu* was an immensely popular **Egyptian** film of the *Infatih*—"Open Door" policy—era instigated by **Anwar Sadat**. It is set against the backdrop of the rise in political **Islam** and of commercialism and **stars** two of Egypt's best-known actors, **Souad Hosni** (Zuzu) and **Hussein Fahmy** (Dr. Said, a drama teacher who falls in love with her). The film opens with a 100-meter race, which Zuzu, a college student, wins, thus earning herself the university's "exemplary woman" award. Returning home, elevated, she is informed by her mother (**Tahiyya Carioca**) that she must perform at a wedding that same night—an engagement that will conflict with her plans to celebrate her victory with her friends. Zuzu keeps her **belly-dancing** profession a secret, even as she meets and falls in love with Dr. Said. This tension between her two "lives" is accentuated as the film progresses, until Said's cousin, jilted and jealous, discovers Zuzu's secret and

invites the family troupe to perform at a house party, where Said also learns of the secret. After clashing with the university's Islamist spokesperson, Zuzu ultimately stands proud—and a Muslim Brotherhood student member joins her supporters. While the film depicts a conflict between modern, liberally dressed students and their conservative, Islamist counterparts, *Watch Out for Zuzu* has been dismissed by critics as mindless entertainment that capitalized on its **musical** numbers, star performers, and commercial orientation. The film attained the biggest box-office success in Egyptian cinema history.

WATER-BEARER IS DEAD, THE (1977). Coproduced by Youssef Chahine's Misr International Films and Tunisia's **Société Anonyme Tunisienne de Production et d'Expansion Cinématographiques** only five years after the death of **Gamal Abdel Nasser** and adapted from a novel by Youssef El Sabrei, this **realist** film directed by **Salah Abu Seif** and set in 1921 Cairo tells the story of a poor, working-class **Egyptian** family constrained as much by difficult social conditions as by superstition and nostalgia that limits the extent to which they may overcome their problems and fears. Shousha is a widow whose late wife, Zeinab, died giving birth to their son, Sayed, now 10. Since her death, revealed through a series of flashbacks that include scenes of courtship and wedding, Shousha, a wedding reveler, has taken over her job as a water-bearer, occasionally allowing Sayed to join him on deliveries as a respite from a cruel and hypocritical schoolmaster. Shousha's mother, blinded by grief over Zeinab's death, has assumed the household duties, and while a young neighbor, Zakia, admires him, Shousha cannot forget Zeinab. The family's life changes when Shousha takes in Shehata, a middle-aged swindler, after he is unable to pay for his dinner at a local tavern owned by Shousha's sister, Zamzam. Shehata displays knowledge of **Islamic** ethics and manages, with difficulty, to pay rent and contribute food, even as few sympathize with him initially. When Shehata confesses not only his obsession with a local prostitute, Aziza (**Tahiyya Carioca**), characterized by brightly colored scenes of their imagined encounter, but also his work as a professional funeral mourner, however, Shousha must reevaluate the friendship, as it now reminds him of his lost love. Shehata convinces him to look forward rather than backward, but when Shousha finally musters the nerve to ask for Zakia's hand, her father informs him that she is already betrothed. Suddenly, Shehata dies, and Shousha finds himself with the other professional mourners at his funeral. The experience evokes visions of Zeinab; these in turn recall previous shots of flowing water that bridge narrative ellipses, and vertical pans and dynamic zooms depicting ancient Cairene mosques and alleyways, as well as key moments of imagined dialogue in voice-over. In effect, rebirth, continuation, even transcendence are possible in the face of

loss and death. By a subsequent fateful turn of events that includes the death of the current, miserly, and corrupt chief water-bearer, Shousha assumes that position and now anticipates a brighter, if nonetheless uncertain, future.

WAVES '98 (2015). Ely Dagher's short film is the first Arab **animation** film (a **Lebanese–Qatari** coproduction) to win the Palme d'or at the Cannes **Film Festival** (in 2015). Through its protagonist, Omar, the film proposes a disenchanting meditation on the difficulty of finding one's place in a hostile and segregated postwar Beirut. *See also* LEBANESE CIVIL WARS.

WAY, THE (1981). Much like *The Herd* (1978), *The Way's* authorship is often attributed to its screenwriter, **Yılmaz Güney**, rather than its director, **Şerif Gören**. It tells the story of five prisoners who are released for a religious holiday to see their families. Instead of using this opportunity to enjoy their freedom, the prisoners attempt to put an end to the various problems that led to their imprisonment in the first place. The film was released during the **Turkish** junta government, which was established after the **military intervention of 1980**, and after Güney's escape to France following his own release from prison. It received international attention for its political perspective and shared the Palme d'or at the 1982 Cannes **Film Festival** with another acclaimed political drama, *Missing* (Costa-Gavras, 1981). In Turkey, however, the film was banned until 1999.

WEDDING IN GALILEE (1987). Michel Khleifi's first feature tells the story of a **Palestinian** village elder granted permission to hold his son's wedding beyond curfew in the occupied West Bank on the condition that the **Israeli** military governor and his staff be guests of honor at the ceremony. The film was groundbreaking for its scenes of female emancipation—and nudity—and male impotence against the background of nonviolent cooperation between the Israeli army and a typical Palestinian village. The space of the woman-dominated home is given prominence, and ideas of **gender** solidarity are implied by the care given to a female Israeli soldier who faints and is tended to in the house. Detailed visuals of the wedding, landscape, and domestic space, both **realist** and allegorical, demonstrate traditional Palestinian culture and its deep roots in the land.

Although its depiction of traditional Palestinian village life has been criticized as romanticized, *Wedding in Galilee* is nonetheless a pioneering achievement. Utilizing nonprofessional Palestinian actors, it was shot on location in the **Occupied Palestinian Territories** and Israel by a novice, predominantly Palestinian crew, many of whom—notably **Rashid Masharawi**, on the set as a carpenter, and **Omar al-Qattan**, a trainee and “tea boy”—went on to become directors in their own right. *Wedding in Galilee*

was the first Palestinian film to receive European backing and recognition: French and German public funding sources contributed to its production, and Khleifi was awarded the International Critics (FIPRESCI) Prize at the Cannes **Film Festival**. *See also* WOMEN.

WEDDING OF THE BLESSED (MARRIAGE OF THE BLESSED) (1989). **Mohsen Makhmalbaf's** film is one of several **Iranian** works from the period marked by the closing and immediate aftermath of the **Iran–Iraq War** that focuses on the trauma of veterans. It begins in a hospital ward in which Haji is visited by his fiancée and her family. Released into their care, he proves unable to adjust to postwar life and is haunted by memories of death and mutilation at the front. After breaking down at his wedding ceremony, he returns to the hospital. *Wedding of the Blessed* utilizes numerous expressionistic devices to depict Haji's mental state, as various everyday sounds and images trigger his traumatic memory. The most striking sequence in the film, however, is a lengthy self-reflexive sequence in which Haji, attempting to return to his job as a photojournalist, records images of poverty, crime, and anger on the streets of Tehran. This is the most explicit of the films' many critiques of postrevolutionary Iranian society and the corruption and injustice that Makhmalbaf, once its strong supporter, sees as pervading the **Islamic Republic**. *See also* SACRED DEFENSE CINEMA (SACRED WAR CINEMA).

WEINBERG, SIGMUND (1868–1936). A Jewish Pole born in Romania, Weinberg was the first **Turkish**-based filmmaker and is known as the progenitor of cinema in Turkey. In 1889, he opened a photography store in Istanbul. He is considered responsible for some of the earliest public film screenings in Turkey, beginning in 1897, as well as for having opened the first Turkish film theater, the Pathé, in Istanbul in 1908. Both as a photographer and filmmaker, he worked under two important late Ottoman sultans, Sultan Abdul Hamid II and Sultan Mehmed V Reşad, by taking pictures of and filming both men during official ceremonies and visits. He also worked on the first Turkish feature, *Nutmaker Horhor* (1916), which was never completed due to the death of one of its main actors. As a representative of multiple major companies such as His Master's Voice, the Imperial Dry Plate Company, Pathé, and Gaumont, Weinberg's shop was a haven for technological novelties of the era. (He is credited with having brought the first automobile to Istanbul.) Weinberg lived and operated his businesses in Istanbul until his death.

WEST BEIRUT (1998). Upon its postwar release in **Lebanon**, *West Beirut* became an instant hit and helped establish a semiautobiographical motif that features the personal and social rupture caused by the **Lebanese Civil War** without laying blame on any particular groups involved. Returning from the United States with a well-established career as a cameraman for Quentin Tarantino, **Ziad Doueiri** directed this popular coming-of-age film set at the beginning of the Lebanese Civil War. Against the backdrop of escalating violence, the film follows two teenage boys, Tarek and Omar, set loose from academic obligations after the war forces their school to close. Omar's super-8 camera becomes a device to record their liberated escapades and provides a plotline as the boys try to develop their film footage. The only photo shop able to develop the film is located on the other side of the "Green Line" (the war zone between East and West Beirut). Enter May, an orphaned Christian girl befriended by Tarek. Conflict quickly arises between Tarek and Omar (both Muslim) over the girl, but ultimately they unite in the effort to cross the Green Line. Conventional in its narrative structure, *West Beirut* employs several experimental techniques common in contemporary Lebanese cinema: namely, the inclusion of super-8 and newsreel footage, and nondiegetic portraits of disfigured victims, all of which evoke a subtle critique of representation and the relationship between media, violence, and subjectivity.

WESTERN SAHARA. With **Morocco** to the north, **Algeria** to the West, and Mauritania to the south, the area now referred to as the Western Sahara was occupied by Spain and known as the Río de Oro (to the south) and Saguia el-Hamra (to the north) or, more generally, the Spanish Sahara, from 1884 until 1975. Following the Moroccan invasion of the country in March 1975, much of the population fled across the border to the Algerian desert near Tindouf, where they live in **refugee** camps named after settlements in the Western Sahara. The remainder live as a minority population under Moroccan control in the western part of the territory, including in El Ayoun, the biggest city, in the northwest. Morocco claims the land as part of the "southern provinces" of a Greater Morocco, while opposition to Moroccan occupation is led by the Popular Front for the Liberation of Saguia el-Hamra and Río de Oro, or Polisario Front, founded in 1973 specifically to lay claim to a postcolonial Sahrawi state. Such a claim was pressed by the foundation of the Sahrawi Arab Democratic Republic (SADR—or RASD after the French *Republica Arabe Saharaui Democratica*), immediately following the departure of the last Spanish authorities on 27 February 1975. Since 1979, Polisario has been recognized by the United Nations as the representative of a stateless people. Sporadic fighting between Moroccan and Polisario forces continued until 1991, ending in a stalemate and the promise of a plebiscite. Failure to agree on who was eligible to vote—as more Moroccans moved into the territory—scuppered this agreement. Since then, Sahrawi resistance has tak-

en mostly nonviolent forms, until what became known as a first *intifada* at the end of September 1999, which was followed by a second, later to be known as the *intifada al-Istiqlal*, or uprising for independence, beginning in May 2005. In November 2010, a recently established encampment at Gdeim Izik, 15 kilometers outside El Ayoun in Moroccan-occupied territory, was burned by Moroccan forces, and opposition from Sahrawi nationalists spread to El Ayoun itself, with the insurrection and its suppression by security forces causing an unknown number of deaths and injuries. Noam Chomsky is perhaps the best known of a few commentators who suggest that this series of events in fact marks the start of the so-called “**Arab Spring**,” uprisings normally dated to the self-immolation of Mohammed Bouazizi in Sidi Bouzid, **Tunisia**, the following month.

In the context of considerable world ignorance or indifference to their plight, the Polisario and SADR have favored cinema as one means of publicizing and advocating for their territorial ambitions. Most notably, this has taken the form of hosting the annual human-rights-themed **FiSahara film festival**, in the Dhakla refugee camp, followed by the establishment of a film school, the Abidin Kaid Saleh Institute, headed by the Cuban-trained Omar Ahmed and named for the Sahrawi photographer who first took up Polisario’s request for visual documentation of the war, in the Bojador camp in 2011. Recently, a graduate of the school was one of the cocreators of *Leyu-ad*, winner of the main prize (the White Camel) at FiSahara in 2016. Prior to the release of this feature-length narrative film, most films set in and concerning the Western Sahara have been **documentaries** directed by non-Sahrawis, notable among them *Blood and Sand: The War in the Western Sahara* (Sharon Sopher, 1982); *Song of Umm Dalaila* (Danielle Smith, 1993); *Lost Land* (Pierre-Yves Vanderweerd, 2011), an experimental documentary; *Sons of the Clouds* (Alvaro Longoria, 2012), which was produced and is narrated by Javier Bardem; *The Runner* (Saeed Taji Farouky, 2013); *Gurba* (Miguel Ángel Tobias, 2014); and *Life Is Waiting* (Iara Lee, 2015), which includes an interview with Nadhira Mohamed, described as the first Sahrawi actress, who won the Best Actress Award at Abu Dhabi in 2011 for her performance in the narrative feature film *Wilaya* (Pedro Pérez Robado). A feature in which the Sahrawi struggle is integral to the plot is the feminist cult film *Born in Flames* (Lizzie Borden, 1983).

Since the ascension of Mohammed VI to the throne in 1999, abuses of state power during the rule of his father, Hassan II, during the **Years of Lead** have been scrutinized by the resurgent Moroccan cinema, including in *The Black Room* (**Hassan Benjelloun**, 2004), which includes television footage and an implicit critique of the Green March that began Morocco’s takeover of Western Sahara; however, the occupation of the region, seen as a reclaiming of territory taken from a greater Moroccan state by **colonial** powers, remains a rigidly monitored subject in the kingdom, a “red line” that cannot

be crossed by a resurgent media. Leftist director and human rights advocate **Nadir Bouhmouch** is the most prominent Moroccan filmmaker who has spoken up for the Sahrawis, attending FiSahara in 2013.

WHEN I SAW YOU (2012). Annemarie Jacir's second narrative feature is set in the aftermath of the 1967 Six-Day War, in a **Palestinian refugee** camp in **Jordan**. Eleven-year-old protagonist Tarek refuses to live in the camp, to which he and his mother have been displaced following the **Israeli** expropriation of the West Bank, and wanders into the desert, where he is found and taken in by a group of guerilla fighters, prominent among them Layth (played by Saleh Bakri, son of Palestinian actor **Mohammed Bakri**). His mother, Ghaydaa, searches for him and follows suit, joining forces with the fighters, who provide an alternative, more militant vision of the future. *When I Saw You* is cinematically innovative for its decided rejection of **realism** in favor of a deliberately staged mise-en-scène that produces a critical distancing effect even while retaining **generic** elements of melodramatic entertainment.

WHEN MARYAM SPOKE OUT (2002). Assad Fouladkar earned significant international acclaim and abundant local audiences for his first feature, which portrays a young couple under pressure to produce offspring. Maryam's infertility provokes Ziyad's mother to insist he take another wife. Despite Ziyad's protests, Maryam convinces him that a temporary divorce would secure their long-term happiness. Identical in plot to **Dariusz Mehrjui's** *Leila* (1996), Fouladkar's interpretation intercuts Maryam's video letters throughout the film in order to build suspense. While this aesthetic device also provides a reflexive element common in contemporary **Lebanese** cinema, the film sharply contrasts postwar themes in other Lebanese films. Despite critiques, also directed at *Leila*, that *When Maryam Spoke Out* pandered to international sentiments about the plight of **women in Islam**, it was extremely popular with young Lebanese women. See also GENDER AND SEXUALITY.

WHERE IS THE FRIEND'S HOUSE? (1987). See KOKER TRILOGY.

WHERE SHOULD THE BIRDS FLY? (2013). Named after a line in a poem by **Palestinian** poet Mahmoud Darwish, *Where Should the Birds Fly?* portrays two young survivors of **Israel's** 2009 bombardment of Gaza known as Operation Cast Lead: Mona Samouni, who was nine years old when nearly her entire family perished in the bombings, and the director herself, Fida Qishta, a Gazan from Rafah who began her career as a wedding videographer but, in view of the dire circumstances in Gaza, quickly moved on to working as a journalist with international human rights observers, documenting day-

to-day life under siege. Filmmakers in Gaza rarely have the opportunity to make full-length, professional **documentaries**, especially those which depict their grim reality, and *Where Should the Birds Fly?* is one of the first films ever to speak directly from the perspective of an indigenous Gazan. *See also* ISRAELI OCCUPATION.

WHITE BALLOON, THE (1995). In Jafar Panahi's first narrative feature, scripted by Abbas Kiarostami, a little girl, Razieh (Aida Mohammadkhani, whose sister plays the main character in Panahi's next film, *The Mirror* [1997]), wants to buy a fat goldfish as part of the traditional **Iranian** New Year, or *Nowruz*, celebration. She eventually persuades her mother to give her the money but is quickly tricked out of it by some snake charmers and, once having regained it from them, loses it down a sewer drain. Finally, with the help of some chewing gum and the long stick of an **Afghan** balloon salesman, she is able to retrieve the money and buy her fish. Although rooted in a specifically Persian context, the story has broad appeal as a humanist document and was widely distributed, having been nominated for a Best Foreign Film Academy Award in 1996.

In at least two ways, *The White Balloon* suggests a deeper engagement with pressing political concerns. First, Razieh's response to the snake charmers ("I wanted to see what it was not good for me to watch") has been seen as a commentary on **censorship**. More substantially, at the end of the film, Razieh leaves the young Afghan balloon seller alone without a word, and the camera lingers extensively on him—a displaced person with nowhere to go for the holiday, about whose plight the girl is quite ignorant and unconcerned. In that final shot, he holds a single white balloon, which, justifying the film's title, suggests his (in)significance. The film's final stillness contrasts the hectic activity captured by the opening *plan-séquence* shot, a technique for which Panahi would become well known.

WIND OF THE AURES, THE (1966). Director Mohammed Lakhdar-Hamina deploys a **realist** aesthetic to expose daily life in a rural farming community and records its struggle against **colonialism** in this **Office des Actualités Algériennes**—sponsored film, a founding work of **Algeria's** state-run anticolonial cinema. In the Aures Mountains, a peasant family is destroyed by the war: a woman's husband is killed during a military attack by French forces; her son (played by future director **Mohamed Chouikh**) farms the land by day and by night secretly transports munitions to the **Front de Libération Nationale** until he is arrested by the French. At that point, the family's home is ransacked, and the mother leaves in search of her son, traveling from camp to camp, village to village, soldier to soldier. Eventually, she finds him in a detention camp surrounded by electrified wire, where

she observes him each day until he fails to appear. This grim war drama was inspired by a story about Lakhdar-Hamina's own father as recounted by his grandmother.

WOMEN. Discourses and cultural representations centered on **Middle Eastern** women and women's issues have long been generated by Middle Eastern women and men. Such works compose a dynamic corpus of oral, written, and visual works that convey the many and opposing tensions of everyday Middle Eastern life—tradition and modernity, **nationalism** and globalization, religious affiliation and secularism—as they relate to questions of women's identity, aspirations, segregation, sexual and reproductive control, and struggles for opportunity and rights in both the domestic and public spheres. These woman-centered, often feminist, discourses and representations offer a framework through which the contradictory fullness of Middle Eastern women's realities may be comprehended and assessed.

Examples of woman-centered discourse from across the Middle Eastern cultural spectrum include the influential writings of **Egyptian** feminists Qasim Amin (b. 1863), Maryam an-Nahhas (b. 1856), Zaynab Fawwaz (b. 1860), Hoda Sharaawi (b. 1979), and Nawal El Saadawi (1931–); the work of **Iranian** women writers, artists, and activists, both at home and in **exile**, who have emerged since the **Iranian Revolution** of 1979, including Mahnaz Afkhami, Zahra Esraghi, Shahla Sherkat, Shirin Ebadi, photographer and video installation artist **Shirin Neshat**, and filmmaker Marjane Satrapi (*Perspolis* [2007]); the writing and activism of **Moroccan** sociologist Fatima Mernissi (d. 2015); the writings and films of **Palestinian** authors and activists Hanan Ashrawi (interviewed in *Ford Transit* [Hany Abu-Assad, 2002] and *Peace, Propaganda and the Promised Land* [Bathsheba Ratzkoff/Sut Jhally, 2004] and the subject of *Hanan Ashrawi: A Woman of Her Time* [Mai Masri, 1995]), Salma Khadra-Jayyusi, and Sahar Khalifeh (featured in *Fertile Memory* [Michel Khleifi, 1980]); and the writings of the late **Lebanese** feminist Laure Moghayzel (b. 1929) and of **Iraqi** feminist Yanar Mohamad.

Homegrown, woman-centered critiques of social, political, and cultural norms and constraints have channeled their disturbing and revitalizing messages into Middle Eastern cinemas. In the postcolonial **Maghreb**, for instance, one finds a small but increasingly significant output of films directed by women, concerning women, including the **Algerian** *The "Nouba" of the Women of Mount Chenoua* (Assia Djebar, 1978), *Rachida* (Yamina Bachir-Chouikh, 2002), and *Enough!* (Djamila Sahraoui, 2006); the Moroccan *The Embers* (Farida Bourquia, 1982) and *A Door to the Sky* (Farida Benlyazid, 1988); and the **Tunisian** *Fatma 75* (Selma Baccar, 1978), *The Trace* (Nejia Ben Mabrouk, 1982–88), *The Silences of the Palace* (Moufida Tlatli, 1994), and *Satin Rouge* (Raja Amari, 2002). However, the majority of

these films are European coproductions for lack of local support, as is the *beur* film *Inch'Allah Dimanche* (Yamina Benguigui, 2001). Woman-centered films have also been made by North African male directors, including Sid Ali Mazif (*Leila and the Others* [1978]), Nouri Bouzid (*Bent Familia* [1997]), Hakim Noury (*Destiny of a Woman* [1998]), Saâd Chraïbi (*Women . . . and Women* [1998]), Jilali Ferhati (*Tresses* [2000]), Belkacem Hadjadj (*A Woman Taxi Driver in Sidi Bel-Abbes* [2000]), Hassan Benjelloun (*Judgment of a Woman* [2000], *The Forgotten People of History* [2009]), and Khaled Ghorbal (*Fatma* [2001]). The landmark Algerian film *The Battle of Algiers* (1966), directed by Italian male filmmaker Gillo Pontecorvo, is also significant for its portrayal of women's crucial role in the anticolonial struggle.

In the 2010s, woman-centered films directed by Maghrebi women have become the object of much critical and academic attention, although they still account for less than 10 percent of the total number of fictional feature films produced in Morocco and Algeria, while this statistic has increased to 22 percent in Tunisia since 2017. Among them, *As I Open My Eyes* (Leïla Bouzid, 2015) is about the first stirrings of the Arab Uprising in Tunisia. The film follows a young female protagonist, a high school student and a singer in a band, who is torn between her attachment to her family and her passions under an authoritarian regime. The relationship between the mother and the daughter raises the issue of expectations and achievement for a middle-class family in an oppressive and corrupt environment. Her relationship with her boyfriend and the band raises the issue of resistance, as the transgressive lyrics of the songs threaten the unity of the group, testing the strength of each member's political commitment. In *Narcissus* (2015), Sonia Chamkhi narrativizes the relationship between a brother and a sister in order to explore the power of art to transcend alienation. The sister is married to an abusive theater director who constantly denigrates her capacity as an actress. The brother is gay and has a hard time coming to terms with deleterious relationships in a deeply homophobic culture. *Les bienheureux* (Sofia Djama, 2017) reflects on Algerian society's failure to live up to its egalitarian ideals, capturing the slow unraveling of a long-standing relationship in the context of the contemporary Algerian police state. *Sofia* (Meriem Benm'barek, 2018) regards the stigma attached to out-of-wedlock births and marks a significant shift in the ways women's issues are treated in Maghrebi cinema, as it rejects the developmentalist tradition/modernity binarism and focuses instead on women's agency in the face of seemingly inextricable odds.

In Iran, the road to woman-centered filmmaking was paved by Feroz Farrokhzad, whose groundbreaking documentary *The House Is Black* (1962) was followed after the Islamic revolution and the Iran–Iraq War by feature films directed by Pouran Derakhshandeh (*Lost Time* [1989]), Rakshan Bani-Etemad (*Nargess* [1992]), Marzieh Meshkini/Makhmalbaf

(*The Day I Became a Woman* [2000]), **Tahmineh Milani** (*The Hidden Half* [2001]), Manijeh Hekmat (*Women's Prison* [2002]), **Samira Makhmalbaf** (*The Apple* [1998], *At Five in the Afternoon* [2003]), and **Niki Karimi** (*One Night* [2005]). Iranian male directors also interested in women's issues include Ghasem Ebrahimian (*The Suitors* [1988]), concerning an exilic Iranian in the United States, **Dariussh Mehrjui** (*Leila* [1996]), **Jafar Panahi** (*The Circle* [2000]), and **Seyyed Reza Mir-Karimi** (*Daughter* 2016). The so-called third wave of the **Iranian New Wave** has paved the way for a rising number of female directors and scriptwriters, such as Ida Panahande (*Nahid* [2015], *Israfil* [2017]) and Munir Gheidi (*Villa Dwellers* [2017]).

Similarly, in Palestine, woman-centered filmmaking has been facilitated by conditions of political struggle. While the first Palestinian feature, *Wedding in Galilee* (Khleifi, 1987), was groundbreaking for its portrayal of women as both fragile and powerful, a woman, **Sulafa Jadallah**, was, much earlier, one of the first Palestinian camera operators, and women filmmakers, both in the homeland and abroad, account for a sizeable portion of Palestinian cinema. These include **Mona Hatoum** (*Measures of Distance* [1988]), **Norma Marcos** (*The Veiled Hope* [1994]), Azza El-Hassan (*Sinbad Is a She* [1999], about the strength of women in politics and activism), Mai Masri (*Frontiers of Dreams and Fears* [2001] and *3000 Nights* [2014]; Masri's husband, Jean Chamoun, directed the woman-centered *Women beyond Borders* [2003]), **Annemarie Jacir** (*Salt of this Sea* [2008], *When I Saw You* [2012], and *Wajib* [2017]), Buthina Canaan Khoury (*Women in Struggle* [2004], about female perseverance under military detention), and Lina Makboul (*Leila Khaled: Hijacker* [2006]). In Ramallah, a women's cinema organization, **Shashat**, hosts a women's **film festival** and helps support numerous woman-centered cinematic endeavors.

In **Syria**, women filmmakers such as **Waha al-Raheb** (*Dreamy Visions* [2003]) and Hala al-Abdalla Yakoub have managed much smaller strides, but in Lebanon, experimental documentarian **Jocelyn Saab** (*Once Upon a Time, Beirut* [1995]) has achieved international recognition for her woman-centered analysis of **orientalism** while living and securing funding abroad. Female directors **Randa Chahal Sabbagh**, **Joana Hadjithomas**, **Danielle Arbid**, and **Lamia Joreige** also emerged during the **Lebanese Civil War** and postwar eras in Lebanon. Jewish Lebanese experimental filmmaker Heiny Srour offered a decidedly woman-centered analysis of women's involvement in the protracted Palestinian struggle in *Leila and the Wolves* (1984), while Cairo-based Lebanese documentarian **Arab Loutfi** turned that focus specifically toward seven female former airline hijackers from the Popular Front for the Liberation of Palestine, including Leila Khaled, in *Tell Your Tale, Little Bird* (1993/2007). In **Saudi Arabia**, more recently, the country's first female director, **Bahrain-born Haifaa al-Mansour**, has made several films, including a **documentary** about women in the Gulf region, *Women without Shad-*

ows (2006), and the narrative feature *Wadjda* (2012), which won submission to the Academy Awards—a first for Saudi Arabia. By the same token in Saudi Arabia, as elsewhere in the Gulf region, **gender-segregated film exhibition** venues stand to contradict the appearance of weakening structures.

In **Israel**, women directors and woman-centered filmmaking have also been slow to emerge. The earliest Israeli women directors are Dina Zvi-Riklis (wife of **Eran Riklis**) and **Michal Bat-Adam** (*Moments* [1979]), although their films are industry products and not necessarily woman-centered, much less feminist. Likewise, **Yulie Cohen Gerstel**, although an independent documentarian, analyzes her coming to consciousness of the *Nakba* from a nonfeminist perspective. With the commercially successful *Tel Aviv Stories* (Ayelet Menachemi/Nirit Yaron, 1992), however, woman-centered filmmaking began to achieve recognition and viability in Israel. This post-modern exploration of Jewish women's experience of misunderstanding, objectification, and isolation in contemporary urban Israel, through three inter-related vignettes, also functions explicitly as national allegory at the moment of **Oslo**. Since then, institutional obstacles facing orthodox Jewish women have been foregrounded and analyzed in independent films such as *Sentenced to Marriage* (Anat Zuria, 2004) and *Kadosh* (**Amos Gitai**, 1999).

The **Turkish** and Egyptian cinemas, the largest and most systematically industrialized in the region, have also been male dominated. During the pre-**Yeşilçam** and **Yeşilçam** periods in Turkey, the number of women directors was minimal—with **Bilge Olgaç** the most prominent, followed by **Türkan Şoray**—and the number of women working on production crews was even smaller, while the themes of such films were not necessarily feminist. During the **post-Yeşilçam** period, those numbers increased somewhat—the most significant example being director **Yeşim Ustaoglu**—but have remained disproportionate to the female demographic in Turkey. The rise of feminism in the country during the 1980s saw the emergence of multiple woman-centered films that deploy **realism** to address women's issues and social concerns. Although written and directed largely by men, these films often portray strong women in the course of determining their lives. Examples include *The Girl with the Red Scarf* (1977) and *Borrowed Bride* (2005), both directed by **Atif Yılmaz**. Similar examples, such as *Dreams of Hind and Camelia* (**Mohamed Khan**, 1988), can be drawn from the equally patriarchal Egyptian industry. Egyptian melodrama has been especially heavily dependent on the figure of the seduced/abused/raped woman who may end up justified—as, for example, in the **Umm Kulthum** vehicle *Fatma* (1947)—but may also be unable to salvage her honor or her life: the film version of **Taha Hussein's** *The Nightingale's Prayer* (aka *Call of the Curlew*) (**Henri Barakat**, 1959) is a famous example, although *678* (Mohamed Diab, 2010) may portend a contemporary feminist transformation of this tendency. From the golden age of Egyptian cinema to the present, only a few women have entered the largest

and most profitable film industry in the Middle East as directors or production crew (sometimes out of religious concern for their personal reputations), with actress Aziza Amir (the first Arab woman director, who in 1927 established a film production company with Turkish writer Wadad Orfi), director **Inas al-Deghidi**, and editor Rashida Abdel-Salam perhaps the most significant exceptions.

In both industries, however, many films have centered on female performers who have been as important to the **star system** as their male counterparts. In Turkey, the careers of **Müjde Ar**, **Hülya Koçyiğit**, **Hülya Avşar**, and Türkan Şoray (who also directed a few features, including *The Return* [1972]) are exemplary, while in Egypt, the figures of **Hind Rustom**, **Tahiyya Carioca**, **Samia Gamal**, and **Souad Hosni** (all of whom began as **belly dancers**) and **Layla Murad** and **Faten Hamama** have been enormously powerful, while **Nadia al-Gindi** remains a major figure today. Still, **Hend Sabri**, the Tunisian star who moved into the Egyptian industry after her successful debut in Tlatli's *The Silences of the Palace*, has been scathing over the number and nature of parts available to women in the region. In the Maghreb, both Tlatli and Bachir-Chouikh have charted routes to directing through editing, screenwriting, and, in the latter instance, set design, as have documentarians Ateyyat El-Abnoudy, Nabiha **Loutfi** (d. 2015), and Firyal Kamil in Egypt (much of whose work, however, has been confined to television). Under these conditions, women in Egypt have sought to make films by independent means. They include Egyptian American Tania Kamal-Eldin (*Hollywood Harems* [1999], which specifically tackles the exploitation of Arab woman's labor and images in commercial cinema) and the Cairo-based **Maggie Morgan** and Mais Darwazah (*My Love Awaits Me By the Sea* [2013], a rumination on Palestinian memory and return). In Iran, women comprise a significant proportion of film industry workers.

With noteworthy exceptions (**Ella Shohat**, Shashat's Alia Arasoughly, **Viola Shafik**), the scholarly analysis of Middle Eastern women and women's issues, including women's cinema, has tended to abstract and generalize across the regions studied, thus often conflating the status of women in the Middle East with that of women in **Islam** and continuing an orientalist approach in oversimplified terms of gender and sexuality, race, ethnicity, and religion. Woman-centered films have variously disputed this tendency to impose a universal model of evaluation onto Middle Eastern women's issues (particularly those pertaining to marriage, reproduction, social roles, and women's rights), thus helping to challenge Western claims that Middle Eastern women are needful of modern uplift and humanitarian rescue.

WOMEN'S PRISON (2002). This best-known work of director Manijeh Hekmat was shot in an actual Tehran prison. Presented in three interlocking segments set in 1984, 1992, and 2001, the film follows the lives of two

women, Tahareh, the tough, new, conservative prison warden, and Mitra, a young, radical midwifery student charged with the murder of her abusive stepfather. The film thematizes the perils associated with giving birth to the free woman inside each imprisoned woman. *Women's Prison* addresses several taboo **gender**-related topics, such as violence and domestic abuse, prostitution, women and drug addiction, and lesbianism, and for this reason Hekmat had to appeal to President **Mohammad Khatami** and his reform government in order to secure screening rights in **Iran**. A highly **censored** version of the film was finally shown in Tehran in 2002, playing to packed houses, while a director's cut has been shown in more than 80 international **film festivals**. Hekmat, who was born in working-class Arak, Tehran, has also directed several **documentaries** that focus on social and political issues, as well as two further features, *3 Women* (2008) and *The Abandoned Road* (2018).

WORLD CINEMA. See THIRD CINEMA.

WORLD NOT OURS, A (2012). Drawing on a family history of home videos, Danish **Palestinian** filmmaker Mahdi Fleifel offers an intimate glimpse into the **refugee** camp of Ain el-Hilweh in **Lebanon**—a settlement of less than one square mile home to over 70,000 Palestinians and in existence for more than 60 years. This is where Fleifel spent his formative years in the 1980s, before his family settled in Denmark. For years, this **diasporic** filmmaker has been returning to Ain el-Hilweh and keeping a video diary, culminating in *A World Not Ours*, in which he provides a candid and loving portrait of the camp community. Fleifel's conversations with residents of the camp provide an unfiltered perspective on Palestinians' grievances with **Israel**, Lebanon, and their own political leaders. Elsewhere in the film, Fleifel explores how residents use the annual Football World Cup event to articulate alternative ideas of home, community, victory, and hope. Fleifel's personal memoir won more than 30 awards, including the Peace Film Prize at the 2013 Berlin International **Film Festival** and the Edinburgh, Yamagata, and DOC NYC Grand Jury Prizes. His other films also offer this focus on refugees both in Ain el-Hilweh and in Europe. They include the shorts *Arafat & I* (2008), *Xenos* (2013), and *A Drowning Man* (2017) and the **documentary** *A Man Returned* (2016), about a Palestinian refugee's return to Ain el-Hilweh after his unsuccessful attempt to emigrate to Europe.

Y

***YACOUBIAN BUILDING, THE* (2006).** Based on the popular novel by Alaa El-Aswany and directed by **Marwan Hamed**, this film has been heralded as the most costly **Egyptian** production to date. Featuring megastars **Adel Imam**, **Yousra**, and **Nur El-Sherif**, as well as new-generation performers **Khaled El-Sawy**, **Hend Sabri**, and **Bassem Samra**, the film is set largely in a downtown Cairo building and treats some of the major issues within contemporary Egyptian society, including homosexuality, political violence, and the increasing class divide. The film has been lauded for its high production values and engaging performances and was popular among working-class audiences, but it has been criticized for its mainstream structure and romanticizing resolution to the important issues it would seem to interrogate.

YASIN, ISMAIL (1915–1972). The top **Egyptian comedy star** of the 1950s, Ismail Yasin performed a distinctive style of comedy, characterized by his “elastic” lips and exaggerated expressions. Forced to leave school at a young age due to his mother’s death and the imprisonment of his father (ill circumstances that would become the subject of his films), he worked as a singing salesman (standing outside shops and calling out to passersby) before becoming an amateur singer and moving into theater. He began his cinema career as the sidekick to singing star Farid al-Atrache, gradually becoming a star himself. In *Uncle Abdou’s Ghost* (Hussein Fawzy, 1953), for example, he plays the role of a humble employee called Fistuq (literally, “Pistachio”) who, along with his colleague (Shukri Sarhan), becomes embroiled, through a series of chance encounters and unlikely coincidences, in an inheritance battle between a young woman and her uncle.

Then, beginning with *The Adventures of Ismail Yasin* (Yousef Maalouf, 1954), which also starred **Shadia** and Kamal El-Shenawy, Yasin proceeded to make a series of comedies with his name in the title, written by the immensely prolific screenwriter Abou El Seoud El Ebiary. With **Fatin Abdel-Wahab** directing, he starred in *Ismail Yasin in the Army* (1955), *Ismail Yasin in the Police* (1956), *Ismail Yasin in the Secret Police* (1959), and

Ismail Yasin in the Airforce (1959). In the same decade, he made *Ismail Yasin Meets Raya and Sakina* (Hamada Abdel Wahab, 1955), *Ismail Yasin in the Wax Museum* (Issa Karama, 1956), *Ismail Yasin in the Zoo* (Seif Eddin Shawkat, 1957), *Ismail Yasin in the Mental Hospital* (Karama, 1957), *Ismail Yasin Tarzan* (**Niazi Mustafa**, 1958), *Ismail Yasin in Damascus* (Helmi Ralfa, 1958), and even *Ismail Yasin for Sale* (Hossam Eddin Mostafa, 1958). Despite the low-budget and formulaic nature of these productions, they often manifest social inequalities, albeit humorously. Within the structure of a good-hearted but unlucky protagonist (other character names included Bulbul and Filfil, [literally, “Pepper”]) whose love interest is frequently beyond his means (often due to social barriers), Yasin’s comedies were set against a series of (albeit cardboard) narrative backdrops that feature common public spaces inhabited by the country’s downtrodden and struggling nobodies as they inevitably overlap with the aloof ruling classes.

YEARS OF LEAD. During the reign of King Hassan II (1961–1999), and especially between the mid-1970s and mid-1990s, **Morocco** saw considerable social unrest as the monarch attempted to consolidate his power by eliminating potential threats. There were several attempts on King Hassan’s life, amid political pressure for more democratic institutions in the country. Many journalists, **Berber** activists, political activists, trade union leaders, and students—and their families—were arrested, tortured, and imprisoned for lengthy periods, while the populace lived in fear that certain activities might prompt suspicion and lead to interrogation. These Years of Lead were addressed by a number of films after the new king, Mohammed VI, acceded to the throne in 1999 and eased political repression to allow greater freedom of expression and dissent. They include *Ali, Rabia and the Others* (**Ahmed Boulane**, 2000), *Jawhara: Girl of the Prison* (**Saâd Chraïbi**, 2003), *The Black Room* (**Hassan Benjelloun**, 2004), and *Memory in Detention* (**Jilali Ferhati**, 2004).

YEKTAPANAH, HASSAN (1963–). Born in Tehran, Yektapanah apprenticed as an assistant director on *Taste of Cherry* (**Abbas Kiarostami**, 1997) and *The Mirror* (**Jafar Panahi**, 1997) before directing his first feature, *Djomeh*, co-winner (with **Bahman Gobadi**’s *A Time for Drunken Horses*) of the Best First Film Award at the Cannes **Film Festival** in 2000. Yektapanah credits Kiarostami with “teaching me how to look at the world and think,” and the latter’s influence is apparent. *Djomeh* is one of numerous **Iranian** films that engage the presence of immigrant workers from **Afghanistan** in Iran. (Estimates suggest that Iran was housing between 1.5 and 2 million Afghans, perhaps the world’s largest such **refugee** population, at the turn of the 21st century.) *Djomeh*, the title character, finds work on an Iranian dairy

farm alongside a fellow immigrant. He falls in love with a local girl who works in a shop in the nearest village and asks his kindly boss to intercede on his behalf. Although the film's ending is indefinite, it seems almost certain that Djomeh has been refused: poor and displaced, he has little to offer. The film is marked by many conversations, shot in a moving car, between Djomeh and his boss, and by the camera's elision of apparently key scenes, as when it tracks away to avoid showing a fight between the Afghan workers. In these respects, *Djomeh* is reminiscent of Kiarostami. A further connection is evident in Yektapanah's second feature, *Story Undone* (2004), also a tale of (illegal) immigration but with a strong self-reflexive element, introduced when a director and cameraman board a bus heading for the **Turkish** border in order to film the prospective immigrants' journeys. *Bibi: The Taxi Passenger* (2007) was released by Yektapanah's own production company, Valla Films. *Forbidden* (2017) is the story of a young woman who comes to Tehran to find her fiancé and ends up on the street when she is rejected by him.

YEMEN. The Republic of Yemen on the southeastern tip of the Arabian Peninsula is bordered to the northeast by Oman and to the northwest by **Saudi Arabia**. Known in ancient times as Sheba or Saba and as Arabia Felix (Happy Arabia) because of the region's fertility and prosperity, contemporary Yemen has since 2014 been entrenched in a brutal civil war that has resulted in the deaths and displacement of millions of citizens after it escalated into a global conflict in March 2015, when a Saudi-led coalition intervened on behalf of the government against Shi'ī Houthi forces from the north of the country originally aligned with former president Ali Abdullah Saleh, who was deposed during the **Arab Uprisings**. **United Arab Emirates**—financed forces, hoping for independence for the south of the country, have more recently separated from their erstwhile Saudi-funded allies in a conflict stoked by U.S. and British arms sales. This is not the first time that Yemen has known civil war. Historically divided when the region's northern portion achieved independence from the Ottoman Empire in 1918, the country was unified in 1990 when, notwithstanding years of militant resistance, Saudi-backed North Yemen joined with the previously British-controlled South Yemen, a socialist republic centered on the port city of Aden.

While Yemen has a long history of cinema-going, it has not had much local production. The Old City of Sana'a is the setting for British Yemeni **Bader Ben Hirsi's** *A New Day in Old Sana'a* (2005), considered Yemen's first feature film. More recently, despite civil strife, and although contemporary war-torn Yemen has limited infrastructural and governmental support for the development of a national film industry, young filmmakers, many of them **women**, are finding their cinematic voices. Sara Ishaq is the most internationally recognized of these. Raised in Yemen, she began in journalism before making *Karama Has No Walls* (2012), a short **documentary**

focused on one of the country's massacres, Juma'at El-Karama (Friday of Dignity), in which government forces shot 53 protesters on 18 March 2011, an event thought to have sparked Yemen's "Arab Spring" and eventual military crisis. The film received a nomination for a British Academy of Film and Television Arts Scotland New Talents Award in 2012 and a nomination for an Academy Award for Best Documentary (Short Subject) in 2014, making it the first Oscar nomination for Yemen. Ishaq's debut feature documentary was *The Mulberry House* (2013). She has also directed the short films *Yemen Fight Club* (2016) and *Stranded* (2015). Khadija al-Salami received international attention for her film *I Am Nojoom, Age 10 and Divorced* (2014), based on one of Yemen's most famous divorce cases. The film won best feature in its debut at the Dubai International Film Festival's Muhr Competition. Sufian Abulohom's documentary short *Yemen, the Silent War* (2018), about Yemeni **refugees**, also played internationally. In narrative film, *10 Days* (Amr Gamal, 2018), set against the war, was a huge hit with audiences at the Aden theater. Ishaq and a group of young Yemeni filmmakers, with the support of several nongovernmental organizations, have established Comra Film Centre, a cooperative in Sana'a, to support and train up-and-coming filmmakers and offer them opportunities to screen their films.

Because of its unique landscape, Yemen has often attracted foreign filmmakers, most recently Colombian Felisa Jiménez with *Socotra: He'r wa Imshin* (2014), a 37-minute documentary about the poetry of Yemen's titular island. Numerous international documentaries (especially European) from the 1920s onward have explored Yemen from anthropological, ethnographic, archaeological, and travelogue perspectives. These include works by Hans Helfritz in the 1930s, Walter Dostal in the 1960s, Gordian Troeller and Marie-Claude Deffarge in the 1970s, Volker Panzer and Gottfried Kirchner in the 1980s, and Khadijah al-Salami in the 1990s.

A segment of Italian filmmaker Pier Paolo Pasolini's adaptation of Boccaccio's *The Decameron* (1970), as well as his reworking of *Arabian Nights* (1973) with sexually provocative, **orientalist** imagery, was filmed in Yemen. In collaboration with Franco Rossellini, Pasolini also made a short documentary, *The Walls of Sana'a*, in 1970–1971 as a plea to save and preserve the architectural treasures of the Old City. Hollywood images of Yemen have ranged from biopics and biblical epics such as *The Queen of Sheba* (J. Gordon Edwards, 1921), *Solomon and Sheba* (King Vidor, 1959), and the telemovie *Solomon and Sheba* (Robert Young, 1995) to the thriller *Rules of Engagement* (William Friedkin, 2000)—described as particularly egregious anti-Arab propaganda by Jack Shaheen in his *Reel Bad Arabs*. All of these Hollywood films were set at least partly in Yemen while, however, filmed elsewhere.

Lebanese filmmakers **Joana Hadjithomas and Khalil Joriege's** *The Lost Film* (2003) is a record of their attempts to recover a copy of their earlier feature, *Around the Pink House*, which disappeared after a screening in Yemen. The filmmakers visit the Yemeni Film Archive, a wedding, and a graveyard before locating the metal film canisters in the souk of Sana'a; rather than valuing the film print, they realize, the thief had seen the scrap-metal potential of the container.

YEŞİLÇAM. The name for the film industry in **Turkey**, Yeşilçam is a street in Istanbul that became home to the majority of Turkish film production companies from 1950 to 1990. Yeşilçam may also be considered an overarching practice of filmmaking, the conventions of which overdetermined almost all films made in Turkey during that period, including those of the “art” and “auteur” variety. Recalling the Hollywood studio system, such conventions include linear narratives featuring melodramatic conflicts, two-dimensional characters, happy endings, and **Turkification**. Further conventions include postsynchronized sound, begun in 1943 and often facilitated by professional dubbing artists; low-quality production values for which spectators were compensated by the promise of entertainment and, specifically, cinematic **stars**; and the persistence of discourses that simultaneously supported and criticized secularization and Western forms of modernization and took Hollywood as the model.

Yeşilçam history may be divided into three stages: “early” Yeşilçam (1950s), “high” Yeşilçam (1960s and 1970s), and “late” Yeşilçam (1980s). Following decreased municipal entertainment taxes beginning in 1948, annual film production increased from 50 to more than 100 by the late 1950s. This pattern continued steadily after the 1960 military intervention, with production peaking at nearly 300 in 1972. During the “high” Yeşilçam period, these domestic films—more popular than imports—served as mass entertainment in more than 2,000 theaters, several hundred of them open air. Annual ticket sales amounted to over five times the population of Turkey. These statistics would plummet to less than half the population during the post-Yeşilçam era. Film production thus slowed. During the 1980s, approximately 150 films were produced in Turkey, largely for the video market, which enabled their distribution throughout the Turkish European **diaspora** and to the middle classes within Turkey. A drastic decrease in production during the 1990s (four or five films annually) signaled the end of Yeşilçam and the onset of the post-Yeşilçam period followed by the **new Turkish cinema** or new cinema of Turkey. Turkish television series are inheritors of Yeşilçam melodramas and partially action-adventures. The melodramatic vocabulary of contemporary series with a Manichean morality, typecasting, and family-driven conservatism replaced Yeşilçam melodramas and turned into globally appealing products.

Although begun during the pre-Yeşilçam period with *Dertli Pınar* (Faruk Kenç, 1943), the dubbing of Turkish films was a distinctive characteristic of Yeşilçam. A cost-cutting measure, it allowed for the quick shooting (often in one take) and completion (one or two weeks) of films. During the early and high Yeşilçam periods, professional dubbing artists voiced both foreign and Turkish films. Often the same dubbing artist voiced several actors, so that, although actors' faces were different, their voices sounded alike. However, whereas studio dubbing, which also diminished ambient sound in films, may have seemed to dislocate Western **realism**, it did not thwart the expectations of Turkish spectators, for whom the practice coincided with Yeşilçam's recognized and accepted adoption of nonillusionist aesthetics from the Turkish performing arts, including the non-Western (nonperspectival) visual arts, Turkish literary tradition, Karagöz (**shadow plays**), and theater-in-the-round. Hence, Yeşilçam films were often highly representational in form and structure, with episodic narratives quite common.

Many Yeşilçam films include actors explaining the action or introducing the story onscreen, and direct references to the actual names of the stars or singers—something also true of the **Egyptian** cinema of the period. In addition, errors are quite common in sequencing (usually the result of simple editing mistakes), synchronization (lip-synch problems and unrelated musical soundtracks or scores added from a variety of sources, including Hollywood films), set construction (modern objects appearing in period film backgrounds, or cardboard set pieces and props tearing accidentally), and costuming (inappropriate or low-quality garments). Such nonillusionistic elements were not necessarily interpreted as mishaps or failures by Turkish spectators but could be viewed in the context of cinema's Turkification: its vernacular domestication of Western tropes and visual practices. *See also* AKAD, LÜTFİ Ö. (1916–2011); AR, MÜJDE (1954–); EĞİLMEZ, ERTEM (1929–1989); EXHIBITION; *GIRL WITH THE RED SCARF*, *THE* (1977); *GIVE SOME CONSOLATION* (1971); HUN, EDİZ (1940–); *HUSSY* (1965); *IN THE NAME OF THE LAW* (1952); IŞIK, AYHAN (1929–1979); KENÇ, FARUK (1910–2000); KOÇYİĞİT, HÜLYA (1947–); *LITTLE AYŞE* (1960); *MİNE* (1982); OLGAÇ, BİLGE (1940–1994); ÖNAL, SAFA (1931–); ORAN, BÜLENT (1924–2004); REPUBLICAN IDEOLOGY AND CINEMATIC CONTROL (TURKEY); SAYDAM, NEJAT (1929–2000); SONKU, CAHİDE (1916–1981); ŞORAY, TÜRKAN (1945–); *SUPERMAN RETURNS* (1979); “TRUE” NATIONAL CINEMA DEBATE (TURKEY); YILMAZ (BATİBEKİ), ATIF (1926–2006).

YILMAZ (BATİBEKİ), ATIF (1926–2006). One of the most versatile and vibrant **Turkish** directors, screenwriters, and producers, Yılmaz attended the Fine Arts Academy in Turkey upon his completion of law school. After serving as an assistant director in 1950, he began directing in his own right

and eventually made more than 100 **genre** films of almost all types. Known for his keen intuition regarding popular film cycles and audience appeal despite continually evolving spectator profiles, Yılmaz produced popular and art films of exceptional intellectual and cinematic quality. These films integrate elements of fantasy, **comedy**, proximity, and sensuality into a focus on human relations, and they include strong female characters and powerful records of both urban and provincial life. Among his works is the sensitive melodrama *The Girl with the Red Scarf* (1977), adapted from a Chingiz Aitmatov story about a **woman's** (**Türkan Şoray**) inability to decide between two men (one of whom she loves, the other of whom she respects), recognized as a **Yeşilçam** classic; the slightly surreal women's melodrama *Her Name Is Vasfiye* (1985); and Yılmaz's last film, *Borrowed Bride* (2005), a small-town drama about the titular traditional practice. *See also* GENDER AND SEXUALITY.

YOMEDDINE (2018). A variation on the road film **genre**, this **world cinema** vehicle directed by Abu Bakr Shawky is set in the rural countryside of **Egypt** and centers around a cured leper nicknamed Beshay and a young Nubian orphan nicknamed Obama who hit the road on a donkey-drawn cart in search of Beshay's family in Upper Egypt and, tangentially, Obama's parentage. The film evidences a post-neorealist trend in contemporary Egyptian cinema that also includes *Poisonous Roses* (Ahmed Fawzi Saleh, 2018), as it features nonprofessional actors (Beshay is played by an actual cured leper from a colony on the outskirts of Cairo), exterior location shooting, and a focus on poverty and social misery. While minimizing the world cinema tendency to fetishize the poor and downtrodden, *Yomeddine* nonetheless employs melodramatic clichés that serve to universalize through sentimentality and affect the awful conditions it depicts, thus projecting a liberal humanitarianism that has made it more palatable to international **film festivals**, where it has been successful.

YOU FLY (2009). Directed by Ahmed El Guindi and loosely based on *Bedazzled* (Stanley Donen, 1967), this film **stars** Ahmed Mekky as Bahgat, who is brought up by his grandfather, becomes a vet, and pines after one of his clients, Laila. Highly moralistic, he is approached by a genie named Maged who has repeatedly failed to complete his high school graduation project, which requires that he bring happiness to a human who would then sign his certificate. After each incarnation that Maged grants him in his effort to woo Laila, Bahgat returns to the genie, having failed to manifest the ideal male figure. In this way, the film mocks a series of recognizable character types: Misho, a vain and cowardly gym instructor; Al-Kibeer, a cold-hearted village mayor who terrorizes the residents of his village (mafia style) and

keeps his wife locked in the house without television; Soma, a sensitive celebrity whose **Lebanese** girlfriend abandons him because he is unable to make any decisions; a rich Gulf Arab; Hassan Shehata, the football coach for the national team; a Bollywood film star; a disco dancer—before Bahgat as himself impresses Laila by treating her sick dog. The film's dialogue and exchanges between different characters are riddled with intertextuality, including references to weightlifter Mamdouh Farag, actor and Ramadan television show star Ramez Galal, and Lebanese singer Haifa Wehby.

YOUNG ISRAELI CINEMA (KAYITZ MOVEMENT; NEW SENSIBILITY). Young Israeli Cinema comprised two periods of mainstream **Israeli** filmmaking spanning 1969 to 1986. The first period was fueled by a perceived need by Israeli cultural ideologues to bolster national euphoria in light of political and economic uncertainties brought about because of the Six-Day War and ensuing **Israeli Occupation**. Young Israeli Cinema was characterized by a qualitative improvement in production values, facilitated by the 1969 establishment of the Israel Film Center under the auspices of the Israeli Ministry of Industry and Trade, which aimed to promote local and international (co)productions as well as conducted film **censorship** under the rubric of Israel's Second Television and Radio Authority. While in many instances aesthetically innovative or at least unorthodox, most Young Israeli films continued predominant thematic and structural orientations of 1950s–1960s Israeli films, which propagated heroic **nationalist** and postsocialist ideologies of interest primarily to Jewish Israeli audiences, beyond which the films were minimally distributed.

Siege (Gilberto Tofano, 1969), **starring Gila Almagor**, projected a fragmented, disjointed narrative through *plan-séquence* shooting reminiscent of the French New Wave to reflect the psychological dislocation of its protagonist, a war widow whose military loss is pervasively reinscribed as national sacrifice. By the same token, Young Israeli films such as *My Michael* (Dan Wolman, 1975), *Paratroopers* (Judd Ne'eman, 1977), and *The Wooden Gun* (Ilan Moshenson, 1979) aimed to contain increasing Israeli war-weariness and an aggravated siege mentality by acknowledging the existence of **Palestinian** suffering and struggle under military occupation. Young Israeli films similarly desisted from the overtly stereotypical representations of Mizrahi Jews common to the Israeli film industry's pre-1970s **bourekas** genre.

A second period of Young Israeli Cinema was initiated in 1978–1979 via the establishment of the Fund for the Promotion of Israeli Quality Films by the Israeli Ministries of Industry and Trade and of Education and Culture. The fund facilitated privatization and horizontal integration of Israel's state-run film industry and promoted this neoliberal policy by offering filmmakers an incentive to innovate in the form of tax rebates calculated as a percentage of box-office returns. Baruch Diner, whose *They Were Ten* (1960) was

Israel's first internationally acclaimed film, directed the fund from 1979 to 1989. Emerging after both the election in 1977 of Israel's first right-wing Likud government and, in 1978, Operation Litani (a massive Israeli invasion of **Lebanon**) and the U.S.-brokered Camp David Accords, and concomitant with the **Iranian Revolution** of 1979, the later Young Israeli Cinema engaged further than its predecessors with hot-button issues such as the existence of Palestinians and of perpetual war, albeit largely in depoliticized, often nostalgic and universalistic terms of interethnic and same-sex romance in which **Zionism** still held dominant sway.

In addition to depicting “forbidden love” stories in films such as *Hide and Seek* (Dan Wolman, 1980), *Hamsin* (Dan Wachsmann, 1982), *The Lover* (Bat-Adam, 1986), and *Crossfire* (Gideon Ganani, 1989), Young Israeli Cinema began to project an antimilitarism that would only intensify at the onset of the First **Intifada** in 1987. During this period, Israeli films began casting Palestinian actors, such as **Mohammed Bakri**, to play Arabic-speaking roles, and the humanity of Palestinian characters was allowed to surface. These qualities are portrayed variously in *Avanti Popolo* (Rafi Bukai, 1986), *Richochets* (**Eli Cohen**, 1986), *Cup Final* (**Eran Riklis**, 1991), and *Time of the Cherries* (Haim Bouzaglo, 1991)—all of which came to be called “shoot and cry” films for their shared depiction of war as an inevitable series of violent acts interrupting the plotless, aimless trajectories of typified soldiers. Increasingly cynical films subtly underwriting consumer culture in the context of urban malaise and a contracting middle class were also produced: *Fictitious Marriage* (Bouzaglu, 1988) and *Tel Aviv Stories* (Ayelet Menachemi-Nirit Yaron, 1992).

YOUSRA (1951–). A symbol of glamor and sexual allure throughout the Arab world, Yousra, born Civene Nessim, is an **Egyptian** actress who has **starred** in over 60 films and is perhaps most renowned for the several **Sherif Arafa** films in which she performed alongside **Adel Imam**: *El-Mansi* (1993), in which she plays a secretary, Ghada, who reveals her boss's corruption with the coincidental support of a working-class man (Imam); *Terrorism and Kebab* (1992), in which she plays a prostitute, Hind, who captivates a group of representative social types held captive by an inadvertent revolutionary (Imam) in Cairo's notorious Mugamma building; and *Birds of Darkness* (1995), in which she once again plays a prostitute, Samira, who undergoes a trial presided over by an **Islamist** judge against whom she is defended by a popular lawyer (Imam). She is also known for her roles in three films directed by Egyptian auteur **Youssef Chahine**: *An Egyptian Story* (1982), in which she plays Amal, the wife of Yehia, the Chahine character; *Alexandria, Again and Forever* (1990), in which she plays Nadia, the muse of Yehia (played this time by Chahine); and *The Emigrant* (1994), in which she plays Potiphar's wife, Simihit, in a retelling of the story of the prophet Joseph. In

Mercedes (Yousry Nasrallah, 1993), Yousra plays a white woman who bears the illegitimate son of a black African diplomat, and in **The Yacoubian Building** (Marwan Hamed, 2006), she is a singer who serves as a muse for the film's gay male protagonist. Whereas all of these roles, and the films in which they feature, have been interpreted as critical challenges to Egyptian society and culture—as has her role in the omnibus film *18 Days* (2011) regarding the **Arab Uprisings**—following these events, Yousra, along with several other Egyptian film stars, including Imam, Ilham Shahin, and Nabela Ebeid, took an unequivocal public position in support of the military regime of Abdel Fattah el-Sisi, a move that has stood to jeopardize her credibility but which has enabled her to maintain her status within the entertainment industry.

YOUSSEF, KHALED (1964–). Born in the **Egyptian** Delta, this son of a prominent member of the Kafr Shukr Socialist Union was president of the Student Union at Zagazig University and a student activist during the 1980s. He began his film career with **Youssef Chahine** during the making of his **documentary** *Al-Qahira Menuwara bi Ahlaha* (Cairo as Seen by Chahine) (1991) and went on to work as assistant director on *The Immigrant* (Chahine, 1994). His first film as director was *The Storm* (2000), **starring Yousra**, followed by *Marriage by National Decree* (2001), a **comedy** featuring Hani Ramzy and Hanan Turk as well as several performers from the 1970s. *Hena Maysara* (*Whenever Possible*) (2007) provoked controversy among critics for its depiction of a lesbian affair between the two female protagonists, as well as for its depiction of the harsh realities and daily aggressions—rape, child abandonment, police brutality, and prostitution—faced by the 15 million urban poor living in Cairo's slums and the graveyards that have been converted into dwellings (*ashwaiyyat*). The portrayal of police brutality was expanded on in *This Is Chaos* (2007), which Youssef codirected with Chahine. The film depicts a corrupt policeman, Hatem, who uses intimidation, torture, and blackmail to terrorize the inhabitants of the Cairo neighborhood Shoubra. Obsessed with a woman, Nour, a former political activist who works as a teacher in the local school, he uses his power to satisfy his warped desire until he is brought down by Nour's mother and her lover, a middle-class officer. In the final scene, the local residents gather around the police station, chanting slogans, before they enter the station and attack Hatem. **Censors** attempted to cut significant portions of the film, but Youssef refused to compromise except to insert a statement at the start of the film that reads, "We appreciate the national role played by the police establishment to maintain stability and security. These are just isolated acts."

Youssef's other films include the romance *Inta Omry* (*You Are My Everything*) (2004); the horror film *Ouija* (2005); *Dokkan Shehata* (2009), featuring Ghada Abdel Razek, among others, and which focuses on sibling rivalry;

the comedy drama *Kalemni Shokran (Please Call)* (2010); and *Karma* (2018), concerning interfaith marriage. A supporter of the January 25 revolution and **Arab Uprisings**, Youssef spoke out against the Muslim Brotherhood and participated in a sit-in against the **Islamicization** of culture and artistic expression at the Ministry of Culture in 2013. Supporting the military coup that took place later that year, he became a member of parliament in 2015. In 2019, Youssef was embroiled in a media scandal following the release of a sex video. The two actresses in the video claimed to be married to the director. The incident has been considered part of a smear campaign designed to punish Youssef for speaking out against a series of constitutional amendments that extended the presidential term beyond the two-term limit.

Z

ZAATARI, AKRAM (1967–). A prominent **Lebanese** video artist and curator, Zaatari earned a media studies degree at the New School for Social Research in New York after completing an architecture degree at the American University in Beirut. Returning to Lebanon, he worked at **Future TV** as an executive producer for a morning show, where he produced many of his initial videos, including *The Candidate* (1996) and *All's Well on the Border Front* (1997). Interweaving interviews with members of the resistance, archival television footage, and letters home from a prison detainee, *All's Well* critiques representation while also implicating the resistance in a climate of paranoia. In addition to representational critiques of the **Lebanese Civil War**, issues of **gender and sexuality** have also emerged as a dominant theme in Zaatari's work. *Crazy about You* (1997), which highlights the bravado of male conquest tales, foreshadowed videos that featured explicitly homosexual themes: *How I Love You* (2001) and the semiautobiographical *Red Chewing Gum* (2001).

In 1997, Zaatari participated in the founding of the Arab Image Foundation (AIF) in Beirut, the mission of which is to preserve the photographic heritage in the **Middle East** by archiving professional and amateur collections from the region. In addition to installations and book publications, AIF images have facilitated video production. For example, *Her + Him Van Leo* (2001) creatively explores the shifting sexuality of a modernizing **Egypt** enabled by the semiprivate space of the photo studio. Zaatari also draws on the AIF archive in *This Day* (2003), which retraces the origins of several photographs taken by a **Syrian** Arabist half a century earlier, and in his exhibition *Against Photography: An Annotated History of the Arab Image Foundation*, the title of which suggests Zaatari's critical understanding of this archive and archival practices in general, including in relation to **colonial** archaeological and collecting activities.

Zaatari's films have continued to explore the politics of representation, visual history, and forms of knowledge crucial to the AIF, in a series of experimental **documentaries** and essay films, including *In This House* (2005), *After the Blast* (2006), *Nature Morte* (2007), *On Photography*, *Peo-*

ple and Modern Times (2010), and *Letter to a Refusing Pilot* (2013). Perhaps Zaatar's central activity as an archivist, reader of images, and filmmaker in recent years has been his ongoing work with the photographs taken from the early 1950s on by Hashem El Madani (d. 2017) in his studio Shehrazade in Saida/Sidon, perhaps the most noteworthy of which is the film *28 Nights and a Poem* (2015). Zaatar's excavation of this corpus of images, many evidently inspired by contemporary films, reveals a shadow history of the region, including gender and sexual fluidities, that runs counter to **national** and nationalistic stereotypes.

ZACCAK, HADY (1974–). An expert on **Lebanese** cinema, Zaccak has written a book and made two films on the subject. *Le cinéma Libanais: Itinéraire d'un cinéma vers l'inconnu* (1929–1996), published in French in 1997, provides a history of Lebanese cinema, whereas *Lebanon through the Cinema* (2003) and *War Cinema in Lebanon* (2003) provide visual reference to that history through a montage of films and interviews with filmmakers. Such visual histories have emerged as part of a growing effort to reclaim a national cinema. Zaccak has also produced several **documentaries** for satellite channels in the **Middle East**. After Prime Minister Rafiq Hariri's assassination in 2005 and the Hezbollah war with **Israel** in 2006, his attention turned more explicitly toward social and political concerns. Whereas *The Oil Spill in Lebanon* (2007) examines the environmental impact of the war, *War of the Peace* (2007) examines growing sectarian tension in the country. Likewise, *Shi'a Echoes from Lebanon* and *Sunni Echoes from Lebanon* (both 2008) extend this political examination in relation to the two major branches of **Islam**. Following a series of short and medium-length works (*Mercedes* [2011], *Taxi Sanaa* [2012], *Honeymoon 58* [2013]), Zaccak directed two full-length documentaries: *Kamal Joumblatt, Witness and Martyr* (2013) and *104 Wrinkles* (2017), a sentimental film about his grandmother.

ZAKI, AHMED (1949–2005). Born in Zaqqazeeq, **Egypt**, heartthrob film star Ahmad Zaki began his acting career in the stage **comedy** *Hello Shalabi* (1969) and followed with *School for Troublemakers* (1972). In 1980, he played the role of **Taha Hussein** in a television serial drama, then starred in a string of films directed by Mohamed Radi before working with **New Realist** directors **Mohamed Khan**, **Atef El-Tayeb**, and **Khairy Beshara** to become one of the actors most associated with that movement. In *Dinner Date* (Khan, 1981), he plays a hairdresser who is bullied and eventually murdered by his wife's ex-husband, while in *Houseboat 70* (Beshara, 1982), he plays a **documentary** filmmaker who investigates a mysterious murder in a cotton factory. Some of his characters were low-key types who climb the social ladder (*His Excellency the Porter* [Hassan Ibrahim, 1987]) or are noble servants

(*The Lady's Driver* [Ibrahim, 1994]). Whether in action, romance, or drama, Zaki sustained a predilection for relevant social and political issues and did not confine himself to safe and heroic characters, taking roles as a drug addict, thief, corrupt lawyer (*Against the Government* [El-Tayeb, 1992]), and drug lord (*The Emperor* [Tarek El-Ariyan, 1990] and *Land of Fear* [Daoud Abdel Sayed, 2000]).

In the **musical** *Crabs* (Beshara, 1990), Zaki played the role of a boxer who fights to entertain the upper class. The film was a huge commercial success, and this, compounded with his performance as legendary historical figures, confirmed his status as a popular icon. His physical features—dark skin and curly, black hair—set him apart from the more modern and Western-style pinup features of many other stars, such as his contemporary **Hussein Fahmy** (who was blue eyed and light skinned). Zaki performed the roles of **Gamal Abdel Nasser** (*Nasser 56* [Mohamad Fadel, 1996]) and **Anwar Sadat** (*Days of Sadat* [Khan, 2000], which he also produced). Two years later, he starred in *His Eminence the Minister* (Samir Seif, 2003) as an unscrupulous official who is tormented by an inability to sleep for fear of his own dreams, describing them to his personal assistant before becoming so paranoid that he has the man killed. In his final performance, Zaki fulfilled a long-held ambition by portraying singer **Abdel Halim Hafez** (*Halim* [Sherif Arafa, 2006]), but during its shooting he died of lung cancer; the film was released posthumously, with Zaki's son undertaking the role of Hafez as a young man. Huge numbers flocked to Zaki's funeral, which was broadcast live on television in Egypt and other parts of the Arab world and was also filmed for inclusion in *Halim*.

ZAMAN: THE MAN FROM THE REEDS (2003). The first film to emerge from **Iraq** since the years leading up to the Gulf War of 1991, *Zaman* is set just prior to the **Iraq War** of 2003. It lyrically traces the dedicated, single-minded effort by Zaman, an inhabitant of the country's fertile southern marshlands near the historically contested Shatt al-Arab waterway, to procure medication for his elderly wife, Najma, who is suffering from the combined ill effects of international economic sanctions and chemical weaponry used by the United States and its allies against Iraq during the war. Zaman and Najma live with their adopted son, Yacine, a Gulf War orphan, in a small, rural village along the Tigris River, up which Zaman travels for what seems like days in his tiny boat, then takes a bus to crowded, noisy Baghdad, where he camps outside a mosque and inquires at numerous pharmacies, to no avail. Finally, he locates the medicine at a Catholic hospital, where a sympathetic nurse slips it to him, now almost penniless, gratis, under the nose of her bureaucratic male boss.

The tension increases in the context of the film's slow-moving narrative, in which neither day nor time are certain, even within the ostensibly fast-paced urban milieu, as the elderly Zaman ("time" in Arabic) makes the arduous trip home, cross-cut with scenes of the villagers expressing increasing despair over his long absence under forboding political conditions. Upon his arrival, Najma agrees to begin taking the medication the following morning, but while Zaman performs his early prayers, she dies. Shot on digital video, *Zaman* was coproduced by the private French satellite network Arte France and **stars** Iraqi television actor Sami Kaftan. It was director Amer Alwan's first narrative feature. During its shooting, the regime of Saddam Hussein confiscated several portions of the film, possibly for its depictions of conditions in the country, both rural and urban.

ZEMMOURI, MAHMOUD (1946–). Born in Boufarik, **Algeria**, but residing in France since 1968, Zemmouri is a director and actor. After studying at the Institut des Hautes Études Cinématographiques in Paris, he directed his first film, *Take a Thousand Quid and Get Lost* (1981), about a family deciding to return to Algeria after a new law is promulgated that grants money to immigrants for leaving the country. The film achieved cult status among **beur** audiences and marked the first in a series of social satires and **comedies** directed by Zemmouri. Three Algerian features followed. *Crazy Years of the Twist* (1982/1983) is set in a small town during the twist dance craze of the early 1960s, which coincided with the years leading to liberation from French **colonial** rule. Its protagonists are two young men who learn how to "twist" and snatch money while trying to skirt political involvement, until both realize they will have to take sides—and their decisions diverge.

Zemmouri continues his analysis of apolitical consciousness with *From Hollywood to Tamanrasset* (1991), in which some residents of Algiers, dissatisfied with their lives, adopt the personae of their favorite television stars—JR, Sue Ellen, Rambo, and Colombo. His subsequent *The Honor of the Tribe* (1993) is a bleak comedy, critical both of the state of Algeria after 25 years of **Front de Libération Nationale** rule and of Muslim-influenced forces for change. Zemmouri returned to France to direct *100% Arabica* (1997), a fast-moving **musical** comedy set in a poverty-stricken Paris suburb (*banlieue*) populated by North Africans, featuring two of the biggest **stars** of *rai* music, **Khaled** and Cheb Mami. A scornful satire against **Islamism**, but one that emphasizes the creative energy of *beur* culture, the film earned Zemmouri death threats. Dealing again with Algerian *beurs* is Zemmouri's *Arab White Red* (2006), a comedy about dual identity that traces the actions of two friends in the days leading up to a crucial soccer match between France and Algeria. *Certified Halal* (2014) is a further anarchic comedy about marriage and gender relations that continues the director's perceptive analysis of the lives of those living between France and Algeria.

ZIKRA, SAMIR (1945–). A graduate of the Russian State Institute for Cinematography (VGIK), Zikra was born in Beirut, **Lebanon**, and raised in Aleppo, **Syria**. His first feature, *The Half-Meter Incident* (1981), adapted from an **Egyptian** novel, is a sardonic examination of civil servants who work in a state accounting office and whose everyday complacency, punctuated by petty squabbles, is interrupted by the Six-Day War with **Israel** of 1967, which culminates in the **Defeat** and, on the personal level, near-suicidal disillusionment among the workers. An ode to **pan-Arabism** released following **Anwar Sadat**'s unpopular rapprochement with the West, the film's melodramatic focus on its protagonist's unrequited love for a woman he watches from afar but initially is afraid to approach allegorizes the contradictions of the earlier period to those of reviving religious feeling and secular rationalism in the modern Syrian state.

Zikra continued his satirical **realist** approach in his third feature, *A Land for a Stranger* (1998), a historical epic set in Aleppo during the late Ottoman period and centered on the life of Abdel Rahman al-Kawakibi, a scholar of **Islam** and reformist intellectual who was suppressed and often imprisoned for an early pan-Arab critique of irrationalism in the Muslim world as it faced encroaching **colonization** by Christian Europe. His 2005 feature *Public Relations*, an impossible love story involving a working-class man and a bourgeois woman who work in differing aspects of the tourism industry, and his 2010 *Guards of Silence*, about a young woman haunted by the childhood mystery of her mother's apparent murder, continue this critical aesthetic approach. In addition to directing, Zikra has coscripted two films: the earlier *Fragments* (**Nabil Maleh**, 1979) and *Dreams of the City* (1983), directed by fellow VGIK graduate **Mohammad Malas**. Zikra also directed several short **documentaries** concerning the Yom Kippur–Ramadan War of 1973, during which he performed compulsory military service in the Syrian armed forces.

ZIONISM. Israeli cinema is a veritable cognitive map of Zionist history, from its **colonial-settler** period to its contemporary, neoliberal reformulations. Although modern Zionism has undergone cultural and spiritual articulations, it is experienced primarily as a secular political ideology that propagates an end to European Christian anti-Semitism through the establishment and maintenance of a nation-state in historic **Palestine** for people who define themselves as Jewish. Waves of Jewish settlers from 1882 on, climaxing in 1948, entailed the extensive expropriation of Palestinian land and the expulsion of hundreds of thousands of Palestinians from their homes in the Levant. Instances of Zionist filmmaking include *They Were Ten* (Baruch Diner, 1960), which presents Ashkenazi settlers as heroic pioneers in their struggle against Ottoman rule and Palestinian inhabitants; *Hill 24 Doesn't Answer* (Thorold Dickinson, 1954), an episodic war film, set during the immediate prestate period, that glorifies as national sacrifice the battlefield deaths of

several Jewish commando fighters who are the film's central characters; *Siege* (Gilberto Tofano, 1969), the salutary portrait of a Six-Day War widow (**Gila Almagor**), considered the first **Israeli** art film for its highly subjective cinematography and temporal structuring; *Sallah Shabbati* (Ephraim Kishon, 1964), a *bourekas* film in which the difficult assimilation of a Mizrahi family into Ashkenazi-dominated society is diffused through humor, song, and dance; and *Operation Thunderbolt* (Menachem Golan, 1977), Israel's riposte to the Hollywood television movie *Raid on Entebbe* (Irvin Kershner, 1977), in which Israeli soldiers rescue Jewish Israeli passengers from German hijackers whose pro-Palestinian sentiments symptomatize a persisting, post-**Holocaust** anti-Semitism. A relevant critique of the centrality of anti-Semitism to the justification of the Zionist project is offered by *Defamation* (Yoav Shamir, 2009). *See also* ISRAELI OCCUPATION; NAKBA; NATIONALISM; YOUNG ISRAELI CINEMA (KAYITZ MOVEMENT; NEW SENSIBILITY).

ZRAN (ZRANE), MOHAMED (1959–). The first director to emerge from short-film production in **Tunisia**, Mohamed Zran, born in Zarzis, graduated from the École des Études Supérieures Cinématographiques in Paris. His features include *Essaïda* (1996), *The Song of the Millennium* (2002), and *The Prince* (2004). Zran's films offer slice-of-life takes on contemporary Tunisia, particularly regarding underprivileged social sectors and rural society. *Essaïda*, one of the most successful popular Tunisian films, portrays Amine, a painter in Tunis who undergoes a midlife crisis while preparing for an exhibition, as he meets Nidal, a young, rebellious teenager. Fascinated by Nidal's disposition, Amine trails him to his impoverished neighborhood, Essaïda, which is populated by rural immigrants. There he meets Nidal's father, an alcoholic who mistreats his son for refusing to bring money home to the family. Amine is shocked by what he sees, yet intrigued by Nidal's dream of emigrating.

The Prince is a poetic **comedy** as well received critically as *Essaïda* but less popular with the general public; it was shot entirely on location in a **documentary** style. A multiple-point-of-view structure that exposes Tunisian society from the differing perspectives of the protagonist's friends, it centers on a florist who falls in love with a bank manager but is too shy to do anything but deliver anonymous bouquets to her office each day. The film's conflict recalls that of the **Syrian** film *The Half-Meter Incident* (**Samir Zikra**, 1981).

ZULFICAR, EZZEDINE (IZZ EL-DIN ZULFIQAR) (1919–1963). Renowned during **Egyptian** cinema's black-and-white "golden era" of the 1950s and early 1960s, Zulficar's films rarely contained a single **star** protagon-

onist but rather an all-star cast and were known for their exceptional length (some running three hours). Zulficar made **genre** vehicles, primarily melodramas and gangster films. His melodramas frequently featured a maimed or terminally ill character who feigns falling out of love in an attempt to “save” his beloved the pain of bereavement or endless suffering. Examples include *An Appointment with Life* (1954), starring **Faten Hamama** and **Shadia**; *Wafaa* (1953), starring Madiha Yousry and Emad Hamdy; *I Am Departed* (1955); and *Between the Ruins* (1959). His gangster films usually present two rivals who fight over the same woman, for example, in *The Second Man* (1959), starring **Rushdi Abaza**, Salah Zulficar, Sabah, and **Samia Gamal**. Zulficar was married to Hamama from 1947 to 1954, during which the two established a production company. Hamama starred in several Zulficar films, including *Road of Hope* (1957), alongside Shukri Sarhan, Ahmed Mazhar, Zahret El-Ola, Abaza, and Ahmed Mazhar. Within 15 years, Zulficar directed 33 films and two **documentaries**, *Fighting Rumors* (1953) and *My Great Nation* (1961). He was slated to direct *Saladin* (1963) but was unable due to illness, and the project was taken over by **Youssef Chahine**. Zulficar did, however, direct two of Egypt’s most important historical-patriotic films of the **Gamal Abdel Nasser** era: *Port Said* (1957), which depicts the heroism and sacrifices of the popular resistance during the 1956 Suez War, and *Give Back My Heart* (1958), starring Magda, about the **Palestine** War of 1948 and the buildup to the **Free Officers coup** of 1952. *Woman on the Road* (1958), set in the salt lake district near Alexandria, paints a dark picture of the social disenfranchisement experienced by families living in this difficult environment, whose members must leave the region for work, only to be confronted with feelings of resentment, betrayal, jealousy, violence, desperation, and injustice upon their return. Zulficar’s last film was *Appointment at the Tower* (1962), featuring Salah Zulficar and **Souad Hosni**.

Filmography

- 09'11"01 (*September 11, 2001*) (Various directors, including **Youssef Chahine**, **Amos Gitai**, **Samira Makhmalbaf**, UK/France/Egypt/Japan/Mexico/U.S./Iran, 2002)
- 3 *Faces (Seh Rokh)* (**Jafar Panahi**, Iran, 2018)
- 3 *Women (Seh Zan)* (Manijeh Hekmat, Iran, 2008)
- 5 *Broken Cameras* (Emad Burnat/Guy Davidi, Palestine/Israel/France/Netherlands, 2011)
- 8½ (Federico Fellini, Italy, 1963)
- 9/3 *Memory of a Territory* (**Yamina Benguigui**, France, 2008)
- 10 *Days before the Wedding ('Ashra Ayam Qabl al-'Arus)* (Amr Gamal, Yemen, 2018)
- 10 on Ten (**Abbas Kiarostami**, France/Iran, 2004)
- 11 Rue Pasteur (**Nadine Labaki**, Lebanon, 1997)
- 14th Chick, The (14e Kippetje) (**Hany Abu-Assad**, Netherlands, 1998)
- 18 Days (*Tamantasher Yom*) (Various, including **Sherif Arafa**, **Marwan Hamed**, **Yousry Nasrallah**, Egypt, 2011)
- 28 *Nights and a Poem (Thamaniaat wa Ushrun Laylan wa Bayt min ash-Sheir)* (**Akram Zaatari**, Lebanon/France, 2015)
- 33 Days (**Mai Masri**, Lebanon/Palestine, 2007)
- 44, or the Tales of the Night (*Quarante-quatre ou le récits de la nuit*) (**Moumen Smihi**, Morocco, 1981)
- 48 *Hours in Israel (48 Sa 'a fi Isra 'il)* (Nader Galal, Egypt, 1998)
- 45 *Minutes to Ramallah* (Ali Samadi Ahadi, Germany, 2013)
- 50 *Kilos of Sour Cherries (50 Kilo Albaloo)* (**Mani Haghighi**, Iran, 2016)
- 100% Arabica (**Mahmoud Zemmouri**, France, 1997)
- 100 *Soldiers Somersaulting* (Aseel Al-Yaqoub, Kuwait, 2019)
- 104 *Wrinkles* (**Hady Zaccak**, Lebanon, 2017)
- 200 *Dirhams (Deux cents dirhams)* (**Leïla Marrakechi**, France/Morocco, 1995)
- 400 *Blows, The (Les quatre cents coups)* (François Truffaut, France, 1959)
- 475: *When Marriage becomes Punishment* (**Nadir Bouhmouch**, Morocco, 2013)
- 678 (*Cairo 678*) (Mohamed Diab, Egypt, 2010)
- 1000 *Congratulations (Alf Mabrouk)* (Ahmed Nader Galal, Egypt, 2019)
- 1001 *Hands (Mille et un mains / Alf Yad wa Yad)* (**Souheil Ben Barka**, Morocco, 1972)

- 1948 (**Mohammad Bakri**, Palestine/Israel, 1998)
1948: Creation and Catastrophe (Ahlam Muhtaseb/Andy Trimlett, U.S./Palestine, 2017)
 1958 (**Ghassan Salhab**, Lebanon, 2009)
3000 Nights (3000 Layla) (**Mai Masri**, Palestine/France/Jordan/Lebanon/Qatar/UAE, 2015)
Aaah Belinda (**Atif Yilmaz**, Turkey, 1986)
Aay Adam Ha (**Rakhshan Bani-Etemad**, Iran, 2016)
Abandoned Road, The (The Old Road / Jadeh Ghadim) (Manijeh Hekmat, Iran, 2018)
ABC Africa (**Abbas Kiarostami**, Iran/Uganda, 2001)
ABC Manhattan (**Amir Naderi**, U.S., 1997)
Abd and Al (Noshi Iskandar, Egypt, 1969)
Abdo Mota (Ismail Farouk, Egypt, 2012)
Abdullah of Minye (Minyeli Abdullah) (**Yücel Çakmaklı**, Turkey, 1989)
Abi and Rabi (Abi va Rabi) (**Avanes Ohanian**, Iran, 1930)
Abou Leïla (Amin Sidi-Boumédiène, Algeria/France/Qatar, 2019)
About Baghdad (Sinan Antoon, U.S., 2003)
About Elly (Darbareye Elly) (**Asghar Farhadi**, Iran/France, 2009)
About Some Meaningless Events (De quelques événements sans signification / Anba'dh al-Ahdâth Biduni Ma'nâ) (**Mustapha Derkaoui**, Morocco, 1974)
Absence (Al-Ghiyab) (**Mohamed Soueid**, Lebanon, 1990)
Abu Dhabi (Julian Spiro, UK, 1969/1974)
Abu Hella (Mohammed Shukri Jamil/Youssef Gergis, Iraq, 1962)
Accident, The (L'accident) (**Rachid Ferichiou**, Tunisia, 2008)
Adieu Bonaparte (**Youssef Chahine**, Egypt/France, 1985)
Adieu forain (Bye-Bye Sourity) (**Daoud Aoulad-Syad**, France/Morocco, 1998)
Adiós Carmen (Mohamed Amin Benamraoui, Morocco/Belgium/UAE, 2013)
Adrift on the Nile (Chatter on the Nile / Tharthara fawq al-Nil) (**Hussein Kamal**, Egypt, 1971)
Adventurers, The (Les aventuriers / al-Moughamiroun) (**Samir Al-Ghoussaini**, Lebanon, 1981)
Adventures of Abu Abed, The (Mughamarat Abu Abed) (Jordano Pidutti, Lebanon, 1931)
Adventures of Antar and Abla (Mughamarat Antar w-Abla) (**Salah Abu Seif**, Egypt, 1948)
Adventures of Elias Mabrouk, The (Mughamarat Elias Mabrouk) (Jordano Pidutti, Lebanon, 1929)
Adventures of Ismail Yasin, The (Mughamarat Isma'il Yasin) (Yousef Maalouf, Egypt, 1954)

- Adventures of Prince Achmed, The* (*Die Abenteuer des Prinzen Achmed*) (Lotte Reiniger, Germany, 1926)
- Adventurous, The* (*Mr. Risk-Everything / Monsieur risque-tout / al-Moujazeef*) (**Youssef Charafeddine**, Lebanon, 1983)
- Afghan Alphabet* (**Mohsen Makhmalbaf**, Iran/Afghanistan, 2001)
- African Camera* (*Caméra d'Afrique*) (**Férid Boughedir**, Tunisia, 1983)
- After Death* (**Ghassan Salhab**, France, 1991)
- After Shave* (*Beirut After Shave / Beyrouth après-rasage*) (Hany Tamba, Lebanon, 2004)
- After the Blast* (**Akram Zaatari**, Lebanon, 2006)
- After the Fall* (*Eylül Fırtınası*) (**Atif Yılmaz**, Turkey, 2000)
- Against the Government* (*Didd al-Hukuma*) (**Atef El-Tayeb**, Egypt, 1992)
- Ageless Iraq* (IPC, UK/Iraq, 1954)
- Ahlaam* (*Dreams*) (**Mohamed al-Daradji**, Iraq, 2006)
- Aida* (**Ahmed Badrakhan**, Egypt, 1942)
- Airport* (Royal Dutch Shell, UK, 1935)
- aKasha* (Hajooj Kuka, South Africa/Sudan/Germany/Qatar, 2018)
- Aladdin* (Ron Clements/John Musker, U.S., 1992)
- Aladdin* (Guy Ritchie, U.S., 2019)
- A La Muqata'a* (**ISM**, 2002)
- Al Bayra, la vieille jeune fille* (*Al Bayra, the Old Girl*) (**Mohamed Abderrahman Tazi**, Morocco, 2013)
- Alexandria, Again and Forever* (*Alexandria, Again and Again / Al-Iskandariyya . . . Kaman wa Kaman*) (**Youssef Chahine**, Egypt, 1990)
- Alexandria, Why?* (*Al-Iskandariyya . . . Leh?*) (**Youssef Chahine**, Egypt, 1978)
- Alexandria . . . New York* (*Iskandariyya . . . New York*) (**Youssef Chahine**, Egypt, 2004)
- Algeria, Life Goes On* (*Algeria, Still Alive / Algérie, la vie toujours*) (**Djamila Sahraoui**, Algeria, 2001)
- Algeria, Life in Spite of It All* (*Algeria, Life All the Same / Algérie, la vie quand même*) (**Djamila Sahraoui**, France, 1998)
- Algeria, Unspoken Stories* (*Algérie, histoires à ne pas dire*) (**Jean-Pierre Lledo**, Algeria, 2007)
- Algeria in Flames* (*Algérie en flammes*) (René Vautier, Algeria, 1959)
- Algerian Dream, An* (*Un rêve Algérien*) (**Jean-Pierre Lledo**, Algeria, 2003)
- Ali, Rabia and the Others* (*Ali, Raabia et les autres*) (**Ahmed Boulane**, Morocco, 2000)
- Ali Baba and the Forty Thieves* (*Ali Baba et les quarante voleurs*) (Jacques Becker, France, 1954)

- Ali in Wonderland (Ali in the Land of Images / Ali au pays des mirages)* (**Ahmed Rachedi**, Algeria, 1978)
- Ali Zaoua: Prince of the Streets (Ali Zaoua, Prince de la rue)* (**Nabil Ayouch**, Morocco, 2000)
- Alia and Esam ('Aliya wa 'Esam)* (**Khalid M. Al Siddiq**, Kuwait, 1964)
- Alia and Issam ('Aliya wa 'Issam)* (André Shatan, Iraq, 1948)
- Alice in the Cities (Alice in der Städten)* (Wim Wenders, FRG/France, 1974)
- Al-Jisr: The Bridge* (Ebtisam Ma'arana, Israel, 2004)
- Al-Kanfoudi* (**Nabyl Lahlou**, Morocco, 1978)
- Al Khattaf (Le clandestin / The Clandestine)* (**Saïd Naciri**, Morocco, 2010)
- Allahu Akbar* (Usama Alsahaib, U.S./Iraqi, 2003)
- Alleys, The (Al-Azaqa)* (Bassel Ghandour, Jordan, 2020)
- All My Trees (Hame-ye Derakhtan-e Man)* (**Rakhshan Bani-Etemad**, Iran, 2014)
- All's Well on the Border Front* (**Akram Zaatari**, Lebanon, 1997)
- Al-Mahragan (The Festival)* (Hossam El Gawhary, Egypt, 2014)
- Al-Mureed* (**Nujoom Alghanem**, UAE, 2008)
- Alone with the War* (**Danielle Arbid**, Lebanon/France, 2000)
- Al-Qahira Menuwara bi Ahlaha (Cairo as Lit by Its Inhabitants / Cairo as Seen by Chahine)* (**Youssef Chahine**, Egypt, 1991)
- Altalena* (**Eli Cohen**, Israel, 2008)
- Always Brando* (**Ridha Behi**, Tunisia, 2011)
- Al-Zaeem (The Leader / The Boss)* (**Sherif Arafa**, Egypt, 1993)
- Amal* (**Nujoom Alghanem**, UAE, 2010)
- Ambassadors, The (Les ambassadeurs / As-Sufarâ)* (**Naceur Ktari**, Tunisia, 1975)
- Amed—Memory of a City (Amed—Gedächtnis einer Stadt)* (Yüksel Yavuz, Germany, 2017)
- American Mamal (Mamal Amricayi)* (Shapoor Gharib, Iran, 1975)
- American Radical: The Trials of Norman Finkelstein* (David Ridgen/Nicolas Rossier, U.S./Canada/Palestine/Israel/Lebanon, 2009)
- Americans, The (Amerikalı)* (Şerif Gören, Turkey, 1993)
- Amira, My Love (Amirat Hubbi Ana)* (Hassan El-Imam, Egypt, 1974)
- Amok* (**Souheil Ben Barka**, Morocco, 1982)
- Amreeka* (Cherien Dabis, U.S./UAE/Canada/Jordan/Kuwait/Palestine, 2009)
- Amussu* (**Nadir Bouhmouch**, Morocco/Qatar, 2019)
- And Tomorrow? (Et demain? / Wa Ghadan?)* (**Brahim Babaï**, Tunisia, 1971/1972)
- Angel of Vengeance: Female Hamlet (İntikam Meleği: Kadın Hamlet)* (**Metin Erksan**, Turkey, 1976)

- Angel on the Right (Farishtay Kifti Rost)* (Djamshed Usmanov, Tajikistan, 2002)
- Angels, The (Ridha Behi)* (Tunisia, 1984)
- Anglo-Iranian Oil Company's Operations in Iran* (AIOC, UK/Iran, 1921)
- Ankara Express (Ankara Eksamresi)* (Mazaffer Aslan, Turkey, 1971)
- Another Day in Baghdad* (Maysoon Pachachi, Iraq/France/Kuwait/UK/Germany, 2020)
- Apple, The (Sib)* (**Samira Makhmalbaf**, Iran, 1998)
- Appointment at the Tower (Maw'ed fi-l-Borg)* (**Ezzedine Zulficar**, Egypt, 1962)
- Appointment with Life, An (Maw'ed ma' al-Hayat)* (**Ezzedine Zulficar**, Egypt, 1956)
- Aquarium, The (Genenet el Asmak)* (**Yousry Nasrallah**, Egypt, 2008)
- Arabesk* (**Ertem Eğilmez**, Turkey, 1988)
- Arabian Nights* (John Rawlins, U.S., 1942)
- Arabian Nights (Il fiore delle mille e una notte)* (Pier Paolo Pasolini, Italy/France, 1973)
- Arab Labor (Avoda Aravit)* (Shay Capon/Jacob Goldwasser/Ron Ninio, Israel, 2007–2013)
- Arab White Red (Beur, blanc, rouge)* (**Mahmoud Zemmouri**, France, 2006)
- Arafat & I* (Mahdi Fleifel, UK/Palestine, 2008)
- Arafat, My Brother (Arafat, mon frère)* (**Rashid Masharawi**, France/Palestine, 2005)
- Arafeet el-Asfalt (Demons of the Asphalt)* (Osama Fawzy, Egypt, 1994)
- Argo* (Ben Affleck, U.S./UK, 2012)
- Arif V 2016 (G.O.R.A. 3)* (Kivanç Baruönü, Turkey, 2018)
- Armies of the Sun, The (Guyush al-Shams)* (**Shadi Abdel-Salam**, Egypt, 1975)
- Army of Shadows (L'armée des ombres)* (Jean-Pierre Melville, France/Italy, 1969)
- Arna's Children (Atfal Arna)* (**Juliano Mer**/Danniel Danniel, Israel/Palestine/Netherlands, 2003)
- A.R.O.G. (G.O.R.A. 2)* (Cem Yılmaz/Ali Taner Baltacı, Turkey, 2008)
- Around the Pink House (Autour de la maison rose / Al Bayt az-Zaher)* (**Joana Hadjithomas/Khalil Joreige**, Lebanon/Canada/France, 1999)
- Art of Mezoued, The (L'art du mezoued)* (**Sonia Chamkhi**, Tunisia, 2010)
- As I Open My Eyes (À peine j'ouvre les yeux)* (Leïla Bouzid, 2015)
- Asham (Hope / Expectation)* (**Maggie Morgan**, Egypt, 2013)
- Ashes (Ramad)* (**Joana Hadjithomas/Khalil Joreige**, Lebanon, 2003)
- Assassinated Sun, The (Le soleil assassiné)* (Abdelkrim Bahloul, France, 2004)
- At Dawn (Des L'aube)* (**Jilali Ferhati**, Morocco, 2010)

- At Five in the Afternoon (Panj e Asr)* (**Samira Makhmalbaf**, Iran/Afghanistan/France, 2003)
- At Home in Beirut (Chez nous à Beyrouth)* (**Wael Nouredine**, Lebanon, 2002)
- At Our Listeners' Request (Ma Yatlubuhu-l-Mustami'un)* (**Abdullatif Abdul-Hamid**, Syria, 2003)
- At Whom Do We Shoot? ('Ala man Nutliq al-Rasas?)* (**Kamal El-Sheikh**, Egypt, 1975)
- Atalia* (Akiva Tevet, Israel, 1984)
- Attack, The* (**Ziad Doueiri**, Lebanon/France/Egypt/Belgium, 2013)
- Autopsy of a Plot (Autopsy of a Conspiracy / Autopsie d'un complot)* (**Mohamed Slim Riad**, Algeria, 1978)
- Autumn* (**Ala Eddine Slim**, Tunisia, 2007)
- Autumn, The* (Abdolhosssein Sepanta, U.S., 1969)
- Autumn—October in Algiers (Automne . . . Octobre à Alger)* (Malik **Lakhdar-Hamina**, Algeria, 1991)
- Autumn '82 (L'automne '82 / Al-Kharif '82)* (**Rachid Ferchiou**, Tunisia, 1990)
- Autumn Leaves (Awrak al-Kharif)* (Hikmet Labib, Iraq, 1963)
- Avanti Popolo* (Rafi Bukai, Israel, 1986)
- Avenge but One of My Two Eyes (Nekam Achat Mishtey Eyney)* (**Avi Mograbi**, France/Israel, 2005)
- Ayrouwen / Once Upon a Time in Tuareg* (**Brahim Tsaki**, Algeria, 2007)
- Azem: Cin Karası* (Volkan Akbas, Turkey, 2014)
- Azem 2: Cin Garezi* (Erdoğan Kozimoğlu, Turkey, 2015)
- Azem 3: Cin Tohomu (Azem 3: Jinn Seed)* (Hurcan Emre Yılmaz, Turkey, 2016)
- Azem 4: Alacakaranlık (Azem 4: Twilight)* (Volkan Akbas, Turkey, 2016)
- Aziza* (**Abdellatif Ben Amar**, Tunisia, 1980)
- Azur and Asmar* (Michel Ocelot, France, 2008)
- Baalbeck* (**Ghassan Salha/Mohamed Soueid/Akram Zaatari**, Lebanon, 2002)
- Bab el-Oued City* (**Merzak Allouache**, Algeria, 1994)
- Bab el Web* (**Merzak Allouache**, Algeria, 2004)
- Baba Shamal* (**Ali Hatami**, Iran, 1971)
- Bab'Aziz (The Prince Who Contemplated His Soul) (Le prince qui contemplait son âme)* (**Nacer Khemir**, Tunisia, 2005)
- Baby Doll Night, The (Laylat al-Baby Doll)* (Adel Adib, Egypt, 2008)
- Babylon* (**Ala Eddine Slim/Ismaël Chebbi/Youssef Chebbi**, Tunisia, 2012)
- Bachelor Husband, The (Al-Zawq al-'Azib)* (Hassan al-Saïfi, Egypt, 1966)

- Bad Cat (Kötü Kedi Şerafettin)* (Mehmet Kurtulus/Ayşe Ünal, Turkey, 2016)
- Badis* (**Mohamed Abderrahman Tazi**, Morocco, 1988)
- Baduk* (**Majid Majidi**, Iran, 1992)
- Baghdad Night (Layl Baghdad)* (Furat Al Jamil, Germany/UAE/Iraq, 2013)
- Bahraini Tale: A True Story, A (Hekaya Bahrainiya)* (**Bassam Al-Thawadi**, Bahrain, 2006)
- Bakhit and Adila (Bakhit wa 'Adila)* (Nader Galal, Egypt, 1995)
- Bakur / North* (Çayan Demirel/Ertuğrul Mavioğlu, Germany, 2015)
- Balagan* (Andres Veiel, Germany/Israel, 1994)
- Ballad for Syria* (Eda Elif Tibet/Maisa Alhafez, Turkey, 2017)
- Ballad of Tara (Tara's Ballad / Cherikeh-ye Tara)* (**Bahram Beyzai**, Iran, 1979)
- Baluch* (**Masud Kimiai**, Iran, 1972)
- Bamako* (**Abderahmane Sissako**, Mali/U.S./France, 2006)
- Band's Visit, The (Bikur HaTizmoret)* (Eran Kolirin, Israel/France/U.S., 2007)
- Bandit, The (Eşkîya)* (Yavuz Turgul, Turkey, 1996)
- Bandits, The (The Crooks / Les bandits)* (**Saïd Naciri**, Morocco, 2003)
- Barakah Meets Barakah (Barakah Yoqabil Barakah)* (Mahmoud Sabbagh, Saudi Arabia, 2016)
- Baran* (**Majid Majidi**, Iran 2001)
- Baran and the Native (Rain and the Native / Baran va Boomi)* (**Rakhshan Bani-Etemad**, Iran, 1999)
- Barefoot to Herat (Pa Berehneh Ta Herat)* (**Majid Majidi**, Iran/Afghanistan, 2002)
- Barrier, The (Al-Hajiz)* (**Bassam Al-Thawadi**, Bahrain, 1990)
- Barsum Looking for a Job (Barsum Yabhas 'an Wazifa)* (**Mohamed Bayoumi**, Egypt, 1923)
- Bashu, the Little Stranger (Bashu, Gharibeh-ye Kuchak)* (**Bahram Beyzai**, Iran, 1986)
- Basta! (Stop!)* (Guerilla Cinema Collective, Morocco, 2013)
- Bastardo* (**Néjib Belkadhi**, Tunisia/France/Qatar, 2013)
- Bataafsha Petroleum Film* (Royal Dutch Shell, UK/Iraq, 1924)
- Baton Rouge (Red Stick / Bâton rouge)* (**Rachid Bouchareb**, France, 1985)
- Battal Gazi* (**Muharrem Gürses**, Turkey, 1966)
- Battle for Haditha* (Nick Broomfield, UK, 2007)
- Battle of Algiers, The (Battaglia di Algeri, La / Maarakat Madinat al-Jazaer)* (Gillo Pontecorvo, Italy/Algeria, 1966)
- Battle of Al-Qadissiya, The (Al-Qadissiya)* (**Salah Abu Seif**, Iraq, 1981)
- Battle of Kings (Rostam o Sohrab)* (Kainoush Dalvand, Iran, 2012)

- Beach of Lost Children, The (La plage des enfants perdus)* (**Jilali Ferhati**, Morocco, 1991)
- Beacon, The (El Manara)* (**Belkacem Hadjadj**, Algeria, 2004)
- Beast Race (Gariy al-Wahsh)* (Ali Abdel-Khaliq, Egypt, 1987)
- Beat of Distant Hearts* (Danielle Smith, UK/Algeria, 1999)
- Beats of the Antonov* (Hajooj Kuka, Sudan/South Africa, 2014)
- Beautiful City (Shahr-e Ziba)* (**Asghar Farhadi**, Iran, 2004)
- Beautiful Days of Sheherazade, The (Les beaux jours de Chahrazade / Ayyâm Chahrazad al-Hilwâ)* (**Mustapha Derkaoui**, Morocco, 1982)
- Beauty and the Dogs (La Belle et la Meute / 'Ala Kaf Ifrit)* (**Kaouthar Ben Hania**, Tunisia/France/Sweden/Norway/Lebanon/Qatar/Switzerland, 2017)
- Beauty and the Giants, The (Hasna' wa 'Amaliqa)* (**Samir Al-Ghoussaini**, Lebanon, 1979)
- Bebe* (Elie F. Habib, Lebanon, 2013)
- Because Roots Don't Die (Li'anna-l-Jothura La Tamut)* (Nabiha Loutfi, Lebanon, 1977)
- Bedazzled* (Stanely Donen, UK, 1967)
- Bedouin in Paris, A (Badawia fi Baris)* (**Mohamed Selmane**, Lebanon, 1964)
- Beduiner* (Jette Bang, Denmark, 1962)
- Bedwin Hacker* (**Nadia El Fani**, Tunisia, 2002)
- Beehive, The (Kandu)* (Fereydun Gole, Iran, 1975)
- Beginning and the End, The (Dead Among the Living / Bidaya wa Nihaya)* (**Salah Abu Seif**, Egypt, 1960)
- Beirut Diaries* (**Mai Masri**, Lebanon/Palestine, 2006)
- Beirut Hotel (Beyrouth hôtel)* (**Danielle Arbid**, France/Sweden/Lebanon, 2011)
- Beirut, Oh Beirut (Beyrut, ya Beyrut)* (**Maroun Baghdadi**, Lebanon, 1975)
- Beirut the Encounter (Beyrutu e-Liqâ')* (**Borhane Alaouié**, Lebanon, 1981)
- Beit Aboy (My Parents' House)* (Noor Al Musallam, Kuwait, 2018)
- Beladuna* (IPC, UK/Iraq, 1953)
- Beloved Sky (Aseman-e Mahboob)* (**Dariussh Mehrjui**, Iran, 2011)
- Bent Familia (Tunisiennes / Girls from a Good Family)* (**Nouri Bouzid**, Tunisia, 1997)
- Benzine* (Sara Labidi, Tunisia, 2017)
- Beritan* (Halil Uysal, Turkey/Kurdish, 2006)
- BerlinBeirut* (Myrna Maakaron, Germany/Lebanese, 2006)
- Berlin in Berlin* (**Sinan Çetin**, Turkey, 1993)
- Berlin-Jerusalem (Berlin-Yerushalayem)* (**Amos Gitai**, France/Israel/UK/Italy/Netherlands, 1989)

- Best Exotic Marigold Hotel, The* (John Madden, UK/U.S./UAE, 2011)
- Between Desire and Uncertainty (Entre désir et incertitude)* (**Abdelkader Lagtaâ**, Morocco, 2010)
- Between Heaven and Earth (Bayn al-Sama' wa-l-Ard)* (**Salah Abu Seif**, Egypt, 1959)
- Between the Ruins (Bayn al-Atlal)* (**Ezzedine Zulficar**, Egypt, 1959)
- Between Two Banks (Bayn ad-Dufatayn)* (**Nujoom Alghanem**, UAE, 1999)
- Between Two Worlds* (**Nawaf Al Janahi**, UAE, 2018)
- Beur sur la ville (Beur in the City)* (Jamel Bensalah, France, 2011)
- Beware of Eve (Ah min Hawwa)* (**Fatin Abdel-Wahab**, Egypt, 1962)
- Beyond Laughter (Balatar az Khandeh)* (Morteza Aqili, U.S., 1985)
- Beyond the Walls (Mi' Achorei HaSoregim)* (Uri Barabash, Israel, 1984)
- Bezness* (**Nouri Bouzid**, Tunisia, 1992)
- Bibi the Taxi Passenger* (**Hassan Yektapanah**, Iran, 2007)
- Bidoun 1* (**Saadi Jilani**, Tunisia, 2013)
- Bidoun 2* (**Saadi Jilani**, Tunisia, 2014)
- Bidoun 3* (**Saadi Jilani**, Tunisia, 2019)
- Big Question, The (Al-Massala-l-Kabira)* (Mohammed Shukri Jamil, Iraq, 1983)
- Big Trip, The (Le grand voyage / Abir as-Sabil)* (**Mohamed Abderrahman Tazi**, Morocco, 1981)
- Bingo!* (Elie F. Habib, Lebanon, 2016)
- Bird of the Atlas, The (L'oiseau de l'Atlas)* (Hamid Semlali, Morocco, 2002)
- Bird on the Road, A (Ta'ir 'ala-l-Tariq)* (**Mohamed Khan**, Egypt, 1981)
- Birds of Darkness (Tuyur al-Zalam)* (**Sherif Arafa**, Egypt, 1995)
- Birds of Exile (Gurbet Kuşları)* (**Halit Refiğ**, Turkey, 1964)
- Bita* (Hajir Dariush, Iran, 1952)
- Bits of What I Have* (Saleh Sharif, Bahrain/Turkey, 2015)
- Bitter Champagne (Champagne amer)* (**Ridha Behi**, Tunisia, 1988)
- Bitter Days, Sweet Days (Yawm Murr, Yawm Helw)* (**Khairy Beshara**, Egypt, 1988)
- Bitter Departure, The (Ar-Rahil Almra)* (**Haifaa Al-Mansour**, Saudi Arabia, 2000)
- Blackboards (The Blackboard / Takht-e Siah)* (**Samira Makhmalbaf**, Iran/Italy/Japan, 2000)
- Black Gold (Day of the Falcon)* (Jean-Jacques Annaud, France/Italy/Qatar/Tunisia, 2011)
- Black Honey* ('Asal Eswed) (Khaled Marei, Egypt, 2010)
- Black Jaguar, The (Al-Jaguar as-Sawda')* (**Mohamed Selmane**, Lebanon, 1965)
- Black Panther* (Ryan Coogler, U.S., 2018)

- Black Room, The* (*La chambre noire*) (**Hassan Benjelloun**, Morocco, 2004)
- Black Sweat* (*Sueur noire / Al-‘Araq al-Aswad*) (**Sid Ali Mazif**, Algeria, 1972)
- Black Venus* (*Vénus noire*) (**Abdellatif Kechiche**, France/Belgium, 2010)
- Blad Skizo* (Amine Beckoury, Morocco, 2007)
- Blade of Tunis, The* (*Le Challat de Tunis*) (**Kaouther Ben Hania**, Tunisia/France, 2013)
- Blazing Love* (*Hubb min Nar*) (Hassan El-Imam, Egypt, 1958)
- Bled Number One / Back Home* (**Rabah Ameer-Zaïmèche**, Algeria, 2005)
- Blessed, The* (*Les bienheureux*) (Sofia Djema, Algeria, 2017)
- Blessed Benefit* (*Inshallah Astafdat*) (Mahmoud al-Massad, Germany/Jordan/Netherlands, 2016)
- Blind Girl, The* (*Al-Bint al-‘Amiya*) (Khalifa Al-Muraikhi, Qatar, 2000)
- Blind Owl, The* (*La chouette aveugle*) (Raul Ruiz, France, 1987)
- Blood and Sand: The War in the Sahara* (Sharon Sopher, U.S./Algeria/Morocco, 1982)
- Blood Money* (*Diyet*) (**Lütfi Ö. Akad**, Turkey, 1974)
- Blood on the Pavement* (*Dima’ ‘al-l-Isfalt*) (**Atef El-Tayeb**, Egypt, 1992)
- Blue Beard* (*Mavi Boncuk*) (**Ertem Eğilmez**, Turkey, 1974)
- Blue Elephant, The* (*El-Feel el-Azraq*) (**Marwan Hamed**, Egypt, 2014)
- Blue Is the Warmest Color* (*La vie d’Adèle*) (**Abdellatif Kechiche**, France/Tunisia/Belgium/Spain, 2013)
- Blue Veiled, The* (*Rusariye Abi*) (**Rakhshan Bani-Etemad**, Iran, 1995)
- Bobo, the Saviour* (*Bobo, le saveur*) (Hamid Semlali, Morocco, 1988)
- Bobo and the Cheese* (*Bobo et le fromage*) (Hamid Semlali, Morocco, 1990)
- Body, The* (*The Flesh / Al-Gasad*) (Hassan El-Imam, Egypt, 1955)
- Body of Lies* (Ridley Scott, U.S./UK, 2008)
- Body of War* (Phil Donahue/Ellen Spiro, U.S., 2007)
- Borderline* (*Wara’ al-Blayek*) (**Sonia Chamkhi**, Tunisia, 2008)
- Born a King* (Agustí Villaronga, Spain/Saudi Arabia, 2019)
- Born in Flames* (Lizzie Borden, U.S., 1983)
- Born Yesterday* (Garsin Kanin, U.S., 1950)
- Borrowed Bride* (*Eğreti Gelin*) (**Atif Yılmaz**, Turkey, 2005)
- Boss Hassan* (*Hassan the Foreman / Al-Usta Hassan*) (**Salah Abu Seif**, Egypt, 1952)
- Boujad: A Nest in the Heat* (**Hakim Belabbès**, Morocco, 1992)
- Boycott* (*Baikot*) (**Mohsen Makhmalbaf**, Iran, 1985)
- Boys on the Beach* (*Le ciel, les oiseaux . . . et ta mère! / Homeboys on the Beach*) (Jamel Bensalah, France, 1999)

- Brahim Who? (Brahim qui? / Brahim Yach?)* (**Nabyl Lahlou**, Morocco, 1984)
- Brave Selim Is Crying, The (Yavuz Sultan Selim Ağhyor)* (Sami Ayanoğlu, Turkey, 1952)
- Bravo Two Zero* (Tom Clegg, South Africa/UK, 1999)
- Breath, The (Nefes: Vatan Seğolsan)* (Levent Semerci, Turkey, 2009)
- Brick and the Mirror, The (Khesht Va Ayeneh)* (**Ebrahim Golestan**, Iran, 1965)
- Bride, The (Gelin)* (**Lütfi Ö. Akad**, Turkey, 1973)
- Bride of the Nile ('Arus al-Nil)* (**Fatin Abdel-Wahab**, Egypt, 1963)
- Broken Bridges (Al-Jasir Al-Madmura)* (**Jocelyn Saab**, Lebanon, 2006)
- Broken Hearts (Burned Hearts / Les coeurs brûlés)* (**Ahmed Maanouni**, Morocco, 2007)
- Brotherhood* (Meryam Joobier, Tunisia/Canada/Qatar/Sweden, 2018)
- Bubble, The (HaBuah)* (**Eytan Fox**, Israel, 2006)
- Burnout* (**Nour-Eddine Lakhmari**, Morocco/Norway, 2017)
- Bus, The (Bosta)* (Philippe Aractingi, Lebanon, 2005)
- Bus Driver, The (Sawaq Al-Utobis)* (**Atef El-Tayeb**, Egypt, 1983)
- Bus Passengers, The (Otobüs Yolcuları)* (Ertem Göreç, Turkey, 1961)
- Bye-Bye* (**Karim Dridi**, France, 1995)
- Bye Bye Souirty (Adieu forain)* (**Daoud Oulad Sayed**, Morocco, 1998)
- Cabiria* (Giovanni Pastrone, Italy, 1914)
- Caftan of Love (Caftan d'amour / Qaftân al-Hubb)* (**Moumen Smihi**, Morocco, 1987)
- Cairo 30 (Al-Qahira 30)* (**Salah Abu Seif**, Egypt, 1966)
- Cairo . . . as Told by Chahine (Al-Qahira Munawwara bi Ahliha)* (**Youssef Chahine**, Egypt, 1992)
- Cairo Chronicles* (Tania Kamal-Eldin, Egypt/U.S., 2004)
- Cairo Drive* (Sherief Elkatcha, U.S./Egypt, 2013)
- Cairo Station (Cairo, Central Station / Bab al-Hadid)* (**Youssef Chahine**, Egypt, 1958)
- Call Girls (Tele Kızlar)* (Osman Seden, Turkey, 1985)
- Calm Streets (Khiaban-haye Aram)* (**Kamal Tabrizi**, Iran, 2011)
- Camera (Kaymrah)* (Abdullah Al Junaibi, UAE, 2017)
- Caméra Arabe: The Young Arab Cinema (Férid Boughedir*, Tunisia, 1987)
- Camp de Thiaroye* (Ousmane Sembene/Thierno Faty Sow, Senegal/Algeria/Tunisia, 1987)
- Canary (Ghanari)* (Javad Ardakani, Iran, 2002)
- Canary Farm (Bolbol-e Mazraei)* (**Majid Mohseni**, Iran, 1957)
- Candidate, The (Akram Zaatari*, Lebanon, 1996)
- Candle in the Wind (Sham'i Dar Baad)* (**Pouran Derakshandeh**, Iran, 2004)

- Canticle of the Stones* (*Nashid al-Hajar*) (**Michel Khleifi**, Belgium/France/UK/Israel/Palestine, 1990)
- Capernaum* (*Capharnaüm*) (**Nadine Labaki**, Lebanon/France/U.S., 2018)
- Captain Abu Raed* (Amin Matalqa, Jordan, 2007)
- Captive, The* (**Samir Al-Ghoussaini**, Lebanon, 1973)
- Caramel* (*Sukar Banat*) (**Nadine Labaki**, Lebanon/France, 2007)
- Caravans* (*Karevanha*) (James Fargo, Iran/U.S., 1978)
- Carnival* (Mohamed Ghazala, Egypt, 2001)
- Carpet-Weaving Girl* (*Halıcı Kız*) (**Muhsin Ertuğrul**, Turkey, 1953)
- Carthage Submarine, The* (*Le sous-marin de Carthage*) (Zouhair Mahjoub, Tunisia, 1999)
- Casablanca* (Michael Curtiz, U.S., 1942)
- Casablanca by Night* (**Mustapha Derkaoui**, Morocco, 2003)
- Casablanca Casablanca* (**Farida Benlyazid**, Morocco, 2002)
- Casablanca Daylight* (**Mustapha Derkaoui**, Morocco, 2004)
- Casablancans, The* (*Les Casablancais*) (**Abdelkader Lagtaâ**, Morocco, 1998)
- Casanegra* (**Nour-Eddine Lakhmari**, Morocco, 2004)
- Case Number 68* (*Al-Qadiyya 68*) (**Salah Abu Seif**, Egypt, 1968)
- Cats of Hamra Street, The* (*Qutat Shari' al-Hamra*) (**Samir al-Ghoussaini**, Lebanon, 1972)
- Cease Fire* (*Atash Bas*) (**Tahmineh Milani**, Iran, 2006)
- Cease Fire 2* (*Atash Bas 2*) (**Tahmineh Milani**, Iran, 2014)
- Cedar Tree, The* (**Assad Fouladkar**, Lebanon/Egypt, n.d., in development)
- Censor* (Tan Oral, Turkey, 1969)
- Centipede* (*Hezarpa*) (Abdolhassan Davoodi, Iran, 2018)
- Certain Nasser, A* (*Un certain Nasser*) (Badih Massaad/Antoine Waked, Lebanon, 2017)
- Certified Copy* (*Copie Conforme*) (**Abbas Kiarostami**, Iran/France/Italy/Belgium, 2010)
- Certified Halal* (*Certifiée Halal*) (Mahmoud Zemmouri, France/Belgium/Algeria, 2014)
- Ce sera beau: From Beirut with Love* (**Wael Noureddine**, Lebanon, 2005)
- Challenge, The* (*Le défi*) (**Nacer Khemir**, Tunisia, 1986)
- Champion of Champions* (*Ghahreman-e Ghahremanan*) (Siamak Yasami, Iran 1965)
- Charcoal Burner, The* (*Le charbonnier*) (**Mohamed Bouamari**, Algeria, 1972)
- Charlie's Fools* (*Charlie'nin Kelekleri*) (Günay Kosova, Turkey, 1978)
- Charlie Wilson's War* (Mike Nichols, U.S., 2007)

- Che!* (Richard Fleischer, U.S., 1969)
- Cheap Flesh (Lahm Rakhis)* (**Inas al-Deghidi**, Egypt, 1995)
- Cheb* (**Rachid Bouchareb**, France, 1991)
- Check and Mate (Échec et mat / Kich Mât)* (**Rachid Ferchiou**, Tunisia, 1995)
- Checkpoints (Machssomim)* (Yoav Shamir, Israel, 2003)
- Chickens, The (Al-Dajaj)* (**Omar Amiralay**, Syria, 1977)
- Child and the Soldier, The (Koodak va Sarbaz)* (**Seyyed Reza Mir-Karimi**, Iran, 2000)
- Child of the Stars (L'enfant des étoiles)* (Mohamed Benayat, Algeria/France, 1985)
- Child of the Sun (Toefl ash-Shams)* (**Taïeb Louhichi**, Tunisia, 2014)
- Children of Boredom, The (Les enfants de l'ennui / Atfâl al-Qajaq)* (**Rachid Ferchiou**, Tunisia, 1975)
- Children of Eternity, The (Bacheha-ye Abadi)* (**Pouran Derakshandeh**, Iran, 2006)
- Children of Fire (Atfal Jebel Nar)* (**Mai Masri**, Lebanon/Palestine, 1990)
- Children of Heaven*** (*Bacheha-ye Aseman*) (**Majid Majidi**, Iran, 1997)
- Children of Lenin, The (Ouled Lenine)* (**Nadia El Fani**, Tunisia/France, 2007)
- Children of Shatila (Atfal Shatila)* (**Mai Masri**, Lebanon/Palestine, 1998)
- Children of the Wind (Les enfants du vent / Abn-r-Rih)* (**Brahim Tsaki**, Algeria, 1981)
- Chinese Ink (Heber Sini)* (**Ghassan Salhab**, Lebanon, 2016)
- Choice (Al-Ikhtiyar)* (**Youssef Chahine**, Egypt, 1970)
- Chouchou and the Million (Chouchou wa-l million)* (Antoine Rémy, Lebanon, 1963)
- Chouf* (**Karim Dridi**, France/Tunisia, 2016)
- Chronicle of a Disappearance*** (*Sijil 'Ikhtifa'*) (**Elia Suleiman**, France/U.S./Germany/Israel/Palestine, 1996)
- Chronicle of the Years of Embers*** (*Chronicle of the Burning Years / Chronicle of the Years of Fire / Chronique des années de braise / Ahdât Sanawovach ed-Djamr*) (**Mohammed Lakhdar-Hamina**, Algeria, 1975)
- Çilgin Dersane (Cool School)* (Faruk Aksoy, Turkey, 2007)
- Çilgin Dersane 3 (Cool School 3)* (Kamil Çetin, Turkey, 2014)
- Çilgin Dersane 4: Ada (Cool School 4: Ada)* (Kamil Çetin, Turkey, 2015)
- Çilgin Dersane Kampte (Cool School: Camp Trip)* (Faruk Aksoy, Turkey, 2008)
- Cinecitta* (**Ibrahim Letaïef**, Tunisia, 2008)
- Cinema 500 Kilometres (Kilo 500)* (Abdullah Al-Eyaf, Saudi Arabia, 2006)
- Cinema Fouad* (**Mohamed Soueid**, Lebanon, 1993)

- Cinema Paradiso* (Giuseppe Tornatore, Italy, 1990)
- Circle, The** (*Dayereh*) (**Jafar Panahi**, Iran, 2000)
- Circle, The* (*Ad-Dayra*) (**Nawaf Al Janahi**, Kuwait/UAE, 2009)
- Citadel, The* (*La citadelle*) (**Mohamed Chouikh**, Algeria, 1988)
- Citizen, a Detective, and a Thief, A* (*Muwaten wa Mukhber wa Harami*) (**Daoud Abdel Sayed**, Egypt, 2001)
- City, The* (*Al-Madinah*) (**Yousry Nasrallah**, Egypt, 2001)
- City of Life* (*Dar al-Haya*) (**Ali F. Mostafa**, UAE, 2009)
- Civilized People, A* (*Civilisees! / Mutahaddirat*) (**Randa Chahal Sabagh**, Lebanon/France, 1999)
- Civil War* (**Mohamad Soueid**, Lebanon, 2002)
- Clair Obscur* (*Tereddüt*) (**Yeşim Ustaoglu**, Turkey/France/Germany/Poland, 2016)
- Clash* (*Eshtebak*) (Mohamed Diab, Egypt/France/Germany, 2016)
- Class Distinctions* (*Everyone According to His Rank / Al-Nas Maqamat*) (Al-Sayed Ziyada, Egypt, 1954)
- Claw* (*Pençe*) (Sedat Simavi, Turkey, 1917)
- Clay Dolls* (*Poupées d'argile*) (**Nouri Bouzid**, Tunisia, 2002)
- Cleopatra* (Joseph L. Mankiewicz, U.S., 1963)
- Clerk, The* (*Al-Bashtakib*) (**Mohamed Bayoumi**, Egypt, 1923)
- Cliff, The* (*La falaise*) (**Faouzi Bensaïdi**, France, 1998)
- Climates* (*Iklimler*) (**Nuri Bilge Ceylan**, Turkey, 2006)
- Clockwise* (*Aqa'reb As-Sa'a*) (Khalifa Al-Muraikhi, Qatar, 2009)
- Closed Curtain* (*Parde*) (**Jafar Panahi**, Iran, 2013)
- Closed Door, The* (*La porte close*) (**Abdelkader Lagtaâ**, Morocco, 2000)
- Closed Doors, The** (*Al-Abwab al-Mughlaqa*) (Atef Hetata, Egypt, 1999)
- Closed Road, The* (*The Dead End / Al-Tariq al-Masdud*) (**Salah Abu Seif**, Egypt, 1958)
- Close-Up** (*Nama-ye Nazdik*) (**Abbas Kiarostami**, Iran, 1990)
- Close-Up on Kuwait* (KOC, UK/Iraq, 1961)
- Cockroach* (*Soosk*) (Kaveh Mazaheri, Iran, 2016)
- Coffee for All Nations** (Wafa' Jamil, Sweden/Palestine/UAE, 2016)
- Coffin of the Memory* (*Na'sh ad-Dhakirah*) (**Christian Ghazi**, Lebanon, 2001)
- Color of Children, The* (*Couleurs d'enfants*) (**Bourlem Guerdjou**, France, 1998)
- Color of Olives, The* (*El color de los olivos*) (Carolina Rivas, Mexico/Palestine, 2006)
- Color of Paradise* (*Rang-e Khoda*) (**Majid Majidi**, Iran, 1999)
- Come and Say Hello* (*Ta'ala Sallim*) (Helmi Rafla, Egypt, 1951)
- Complaints of the Eloquent Peasant, The* (*Shakawi al-Falah al-Fasih*) (**Shadi Abdel-Salam**, Egypt, 1970)
- Condom Lead* (**Arab and Tarzan Nasser**, Palestine, 2013)

- Conquer to Live* (Mohamed Ben Abdelouahed Tazi/Ahmed Mesnaoui, Morocco, 1968)
- Conquest 1453** (*Fetih 1453*) (Faruk Aksoy, Turkey, 2012)
- Conquest of Constantinople, The* (*Istanbul'un Fethi*) (Aydin Arakon, Turkey, 1951)
- Control Room* (Jehane Noujam, U.S., 2004)
- Conversation de salon* (**Danielle Arbid**, Lebanon/France, 2004)
- Courage under Fire* (Edward Zwick, U.S., 1996)
- Cousins* (*Cousines*) (**Lyès Salem**, Algeria/France, 2003)
- Cow, The** (*Gav*) (**Dariusz Mehrjui**, Iran, 1970)
- Crabs* (*Kaburya*) (**Khairy Beshara**, Egypt, 1990)
- Crazy about You* (*Majnunak*) (**Akram Zaatari**, Lebanon, 1997)
- Crazy Works* (Mohamed Ghazala, Egypt, 2002)
- Crazy Years of the Twist, The* (*Les folles années du twist*) (**Mahmoud Zemmouri** Algeria, 1982)
- Credits Included: A Video in Green and Red* (**Jalal Toufic**, Lebanon, 1995)
- Crime (Jorm)* (**Massud Kimiai**, Iran, 2011)
- Crime of Love* (*Garimat Hubb*) (Atef Salem, Egypt, 1959)
- Crimson Gold* (*Tala-ye Sorkh*) (**Jafar Panahi**, Iran, 2003)
- Crop** (Johanna Domke/Marouan Omara, Egypt/Germany, 2013)
- Crossfire* (*Esh Tzolevet*) (Gideon Ganani, Israel, 1989)
- Crossing Kalandia* (*'Ubur Qalandia*) (Sobhi al-Zobaidi, Palestine, 2002)
- Crossing the Bridge: The Sound of Istanbul* (**Fatih Akin**, Germany/Turkey, 2005)
- Crossings* (*Crossing Over / Traversées / 'Ubûr*) (**Mahmoud Ben Mahmoud**, Tunisia/Belgium, 1981)
- Cry No More** (*Les yeux secs*) (**Narjiss Nejjar**, Morocco/France, 2003)
- Cry of Men, The* (*Cries of Men / Le cri des hommes*) (**Okacha Touita**, Algeria, 1989/1999)
- Cube of Sugar, A* (*Yek Habe Ghand*) (**Seyyed Reza Mir-Karimi**, Iran, 2011)
- Cuisine Jap* (Amine Beckoury, Morocco, 2010)
- Cunning Craftiness* (*Ruse par ruse*) (Mongi Sancho, Tunisia, 2006)
- Cup Final* (*G'Mar Gaviya*) (**Eran Riklis**, Israel, 1986)
- Curfew** (*Hatta 'Esh'ar Akhar (Mana' at-Tajawwul)*) (**Rashid Masha-rawi**, Palestine, 1993)
- Cyber-Palestine* (**Elia Suleiman**, U.S./Palestine, 1999–2000)
- Cycle, The* (*Dayereh-ye Mina*) (**Dariusz Mehrjui**, Iran, 1976)
- Cyclist, The* (*Bysikelran*) (**Mohsen Makhmalbaf**, Iran, 1989)
- D@bbe* (Hasan Karacadağ, Turkey, 2006)
- D@bbe 2* (Hasan Karacadağ, Turkey, 2009)
- D@bbe: Bir Cin Vakası* (*A Jinn Case*) (Hasan Karacadağ, Turkey, 2012)

- Dabbe: Cin Çarpması* (*Dabbe: The Possession*) (Hasan Karacadağ, Turkey, 2013)
- Dabbe 5: Zehr-i Cin* (*Dabbe: Curse of the Jinn*) (Hasan Karacadağ, Turkey, 2014)
- Dabbe (Dab6e)* (*Dabbe 6: The Return*) (Hasan Karacadağ, Turkey, 2015)
- Dachra** (Abdelhamid Bouchnak, Tunisia, 2018)
- Dagger, The* (*Deshneh*) (Fereydun Gole, Iran, 1972)
- Dahab (Gold)* (**Anwar Wagdi**, Egypt, 1953)
- Dalila* (**Mohammad Karim**, Egypt, 1956)
- Damascus Time* (*Be Vaghte Sham*) (**Ebrahim Hatamikia**, Iran, 2018)
- Damned, The* (*Barzakhiha*) (Iraj Qaderi, Iran, 1982)
- Dananir* (**Ahmed Badrakhan**, Egypt, 1940)
- Danbé, la tête haute* (**Bourlem Guerdjou**, France, 2014)
- Dance of Dust* (*Raqs-e Khak*) (**Abolfazl Jalili**, Iran, 1992)
- Dance of Fire* (*La danse du feu / Habiba Msika*) (**Salma Baccar**, Tunisia, 1994)
- Dance with the Jackals* (*Çakallarla Dans*) (Murat Seker, Turkey, 2010)
- Dance with the Jackals 2: We Are Sick* (*Çakallarla Dans 2: Hastasiyiz Dede*) (Murat Seker, Turkey, 2012)
- Dance with the Jackals 3: No Problem* (*Çakallarla Dans 3: Sifir Sikinti*) (Murat Seker, Turkey, 2014)
- Dance with the Jackals 4* (*Çakallarla Dans 4*) (Murat Seker, Turkey, 2016)
- Dance with the Jackals 5* (*Çakallarla Dans 5*) (Murat Seker, Turkey, 2018)
- Dancing in the Dust* (*Raghs dar Ghobar*) (**Asghar Farhadi**, Iran, 2003)
- Danish Experiment, The* (*Al-Tagruba al-Danimarkiya*) (Ali Idriss, Egypt, 2003)
- Dark Room, Radiant Light* (*Ghurfat Mothlema, Hayat Mode'a*) (**Arab Loutfi**, Egypt, 2005)
- Dark World, The* (*Karanlık Dünya*) (**Metin Erksan**, Turkey, 1952)
- Dash Akol* (**Massud Kimiai**, Iran, 1971)
- Date Wine** (*Araq el-Balah / La sueur des palmiers*) (Radwan El-Kashef, Egypt, 1998)
- Daughter* (*Dokhtar*) (**Seyyed Reza Mir-Karimi**, Iran, 2016)
- Daughter of Keltoum* (*La fille de Keltoum / Bent Keltoum*) (**Mehdi Charef**, Algeria/Tunisia, 2001)
- Daughter of Nobility* (*Bint al-Akabar*) (**Anwar Wagdi**, Egypt, 1953)
- Daughters, Daughters* (*Abu el-Banat*) (Moshe Mizrahi, Israel, 1973)
- Daughters of the Sun* (*Dakhtaran-e Khorshid*) (Mariam Shahriar, Iran, 2000)
- Dawn, The* (*L'aube*) (**Omar Khelifi**, Tunisia, 1966)
- Dawn in the East* (AIOC, UK/Iran, 1938)

- Dawn of the Damned, The* (*L'aube des damnés*) (**Ahmed Rachedi**, Algeria, 1965)
- Day I Became a Woman, The* (*Ruzi Keh Zan Shodam*) (**Marzieh Meshkini**, Iran, 2000)
- Day I Lost My Shadow, The* (*Yom Ada'tu Zuli*) (Soudada Kaadan, Syria/France/Lebanon/Qatar, 2018)
- Day in My Life, A* (*Yawm min 'Umri*) (Atef Salem, Egypt, 1961)
- Day of Joy, A* (*Yawm Sa'id*) (**Mohammad Karim**, Egypt, 1939)
- Days and Nights* (*Ayyam wa Layali*) (**Henri Barakat**, Egypt, 1955)
- Days Before, The* (*Les jours d'avant*) (**Karim Moussaoui**, Algeria/France, 2013)
- Days in London* (**Samir Al-Ghoussaini**, Lebanon, 1977)
- Days of Glory* (*Indigènes*) (**Rachid Bouchareb**, Algeria, 2006)
- Days of Sadat* (*Ayyam al-Sadat*) (**Mohamed Khan**, Egypt, 2000)
- Days, the Days, The* (*Alyam Alyam*) (**Ahmed Maanouni**, Morocco, 1978)
- Deadlock* (*Tangna*) (**Amir Naderi**, Iran, 1973)
- Dead Sands* (Zeeshan Jawed Shah, Bahrain, 2013)
- Dear Ladies* (*Sayyidati Anisati*) (Ra'fat El-Mihi, Egypt, 1990)
- Dear Son* (*Weldi / Mon cher enfant*) (**Mohamed Ben Attia**, Tunisia/Belgium/France/Qatar, 2018)
- Death for Sale* (*Mort à vendre / Baya al-Mawt*) (**Faouzi Bensaïdi**, Morocco/Belgium/France/Germany/UAE, 2011)
- Death of Yazdgerd* (*Marg-e-Yazdgerd*) (**Bahram Beyzai**, Iran, 1980)
- Death Traders* (*Tujjar al-Mawt*) (**Kamal El-Sheikh**, Egypt, 1957)
- Debt, The* (*HaHov*) (Assaf Bernstein, Israel, 2007)
- Decameron, The* (*Il Decamerone*) (Pier Paolo Pasolini, Italy/France/FRG, 1970)
- Deceased Returns, The* (*Parethan Thirichu Varunnu*) (Salam Kodiyathur, India, 2004)
- Decision, The* (*Al-Qarar*) (**Youssef Charafeddine**, Lebanon, 1981)
- Deep Sleep* (**Basma Alsharif**, Palestine/Greece/Malta, 2014)
- Deer, The* (*Gavaznha*) (**Massud Kimiai**, Iran, 1976)
- Defamation* (Yoav Shamir, Denmark/U.S./Israel/Austria, 2009)
- Dégradé* (**Arab and Tarzan Nasser**, Palestine/France/Qatar, 2015)
- Delbaran* (**Abolfazl Jalili**, Iran, 2000)
- Délíce Paloma* (*Paloma Sweets*) (**Nadir Moknèche**, Algeria, 2007)
- Delta Farce* (C. B. Harding, U.S., 2007)
- Delta Force, The* (*Machatz HaDelta*) (Menachem Golan, U.S./Israel, 1986)
- Demand for Dignity, The* (*L'exigence de la dignité*) (**Narjiss Nejjar**, France, 1994)
- Demolition of the Russian Monument in Hagia Stephanos, The* (*Ayastefanos 'taki Rus Abidesi'nin Hedma*) (**Fuat Uzkınay**, Turkey, 1914)

- De sable et de feu (Of Sand and Fire)* (**Souheil Ben Barka**, Morocco/Italy, 2019)
- Desert Ark, The (L'arche du desert)* (**Mohamed Chouikh**, Algeria, 1998)
- Desert Rose (Rose des sables / Louss)* (**Mohamed Rachid Benhadj**, Algeria, 1989)
- Desert Venture* (California Arabian Standard Oil Company, U.S./Saudi Arabia, 1948)
- Desert Voices, The (Klam Essahra)* (**Daoud Aoulad-Syad**, Morocco, 2018)
- Deserted Station (Istgah-e-Matrouk)* (Ali Reza Raisian, Iran, 2004)
- Deserter's Wife, The (Isha Zara)* (**Michal Bat-Adam**, Israel, 1992)
- Desiderium (Sooteh-Delan)* (**Ali Hatami**, Iran, 1978)
- Desire (El-Raghbah)* (**Ali Badrakhan**, Egypt, 2002)
- Destane yek Shahr (A Tale of a City)* (**Asghar Farhadi**, Iran, 2000–2001)
- Destiny (Al-Masir)* (**Youssef Chahine**, Egypt, 1997)
- Destiny (Kader)* (**Zeki Demirkubuz**, Turkey, 2006)
- Destiny of a Woman (A Woman's Fate / Destin de femme)* (**Hakim Noury**, Morocco, 1998)
- Determination (The Will / Al-'Azima)* (**Kamal Selim**, Egypt, 1939)
- Det Means Girl (Det Yani Dokhtar)* (**Abolfazl Jalili**, Iran, 1994)
- Devil, The (Şeytan)* (**Metin Erksan**, Turkey, 1974)
- Diamond 33 (Almas 33)* (**Dariush Mehrjui**, Iran, 1967)
- Diamond Dust (Poussière de diamants / Chichkhan)* (Fadhel Jaïbi, **Mahmoud Ben Mahmoud**, Tunisia, 1992)
- Diary of a Country Prosecutor (Yawmiyyat Na'ib fi-l-Aryaf)* (**Tawfik Saleh**, Egypt, 1969)
- Diary of an Amorous Man (Tagebuch eines Liebenden)* (**Sohrab Shahid Saless**, Germany, 1978)
- Diary of an Arts Competition (Yaomiyyat Musabiqah Faniyya That al-Hisar)* (**Omar al-Qattan**, UK/Palestine, 2002)
- Didi, the Chicken (Didi, la Poule)* (Hamid Semlali, Morocco, 1984)
- Dinner Date, A (Ma'wid 'ala-l-'Asha')* (**Mohamed Khan**, Egypt, 1981)
- Disengagement (Hitnatkut)* (**Amos Gitai**, Germany/Italy/Israel/France, 2007)
- Distant (Uzak)* (**Nuri Bilge Ceylan**, Turkey, 2002)
- Divine Intervention (Yadon 'Ilaheyya)* (**Elia Suleiman**, Palestine/France/Morocco/Germany, 2002)
- Djinn* (Tobe Hooper, UAE/U.S., 2013)
- Djomeh (Jom'eh)* (**Hassan Yektapanah**, Iran, 2000)
- Doctor Zhivago* (David Lean, UK, 1965)
- Dodgem* (**Christophe Karabache**, Lebanon/France, 2013)
- Dogs Did Not Sleep Last Night* (Ramin Rasouli, Afghanistan/Iran, 2020)
- Dokkan Shehata (Shehata's Shop)* (**Khaled Youssef**, Egypt, 2009)

- Domestic Killer (Ghatel-e Ahli)* (**Massud Kimiai**, Iran, 2017)
- Don't Extinguish the Sun (La Tufti' al-Shams)* (**Salah Abu Seif**, Egypt, 1961)
- Don't Let Them Shoot the Kite (Uçurtmayi Vurmasinlar)* (Tunç Basaran, Turkey, 1989)
- Don't Tell Anyone (Ma T'ulsh li-l-Hadd)* (**Henri Barakat**, Egypt, 1952)
- Don't Touch My Holocaust (Al Tigu Li B'Shoah)* (Asher Tlalim, Israel, 1994)
- Donia / Amar* (**Sherif El-Azma**, Egypt, 2001)
- Door to the Sky, A (Porte sur le ciel / Bab Smah Maftouh)* (**Farida Benlyazid**, Morocco, 1988)
- Dove's Lost Necklace, The (Le collier perdu de la colombe / Tawq al-Hamâm-l-Mafqûd)* (**Nacer Khemir**, Tunisia, 1990)
- Downpour (Ragbar)* (**Bahram Beyzai**, Iran, 1971)
- Downtown Girls (Banat Wist al-Balad)* (**Mohamed Khan**, Egypt, 2004)
- Dracula in Istanbul (Drakula Istanbul'da)* (Mehmet Muhtar, Turkey, 1953)
- Dragon Arrives, A (Ejhdehah Vared Mishavad)* (**Mani Haghighi**, Iran, 2016)
- Dream, A (Hilm)* (Hani Al-Shibani, UAE, 2005)
- Dream, The (Al-Manam)* (**Mohammad Malas**, Syria, 1988)
- Dream and Fantasy (Khab va Khial)* (**Majid Mohseni**, Iran, 1955)
- Dream Fragments (Fragments de rêves)* (Bahia Bencheikh, Algeria, 2017)
- Dream Thief, The (Le voleur de rêves)* (**Hakim Noury**, Morocco, 1995)
- Dreams and Silence (Ahlam fi Faragh)* (**Omar al-Qattan**, UK, 1991)
- Dreams of Hind and Camelia (Ahlam Hind wa Kamilya)* (**Mohamed Khan**, Egypt, 1988)
- Dreams of Sparrows, The* (Hayder Mousa Daffar, Iraq, 2005)
- Dreamy Visions (Ru'a Halima / Visions chimériques)* (**Waha al-Raheb**, Syria, 2003)
- Drowning Man, A* (Mahdi Fleifel, Denmark/UK/Greece/Palestine, 2017)
- Dry Summer (Susuz Yaz)* (**Metin Erksan**, Turkey, 1963)
- Dubai: The Movie* (Rory B. Quintos, Philippines, 2005)
- Duel* (Ahmad Reza Darvish, Iran, 2004)
- Dümbüllü Tarzan* (**Muharrem Gürses**, Turkey, 1954)
- Dupes, The (Al-Makhdu'un)* (**Tawfik Saleh**, Syria, 1973)
- Eagles (Oghabha)* (**Samuel Khachikian**, Iran, 1984)
- Earth, The (The Land / Al-'Ardh)* (**Youssef Chahine**, Egypt, 1969)
- Edge of Heaven, The (Auf die Anderen Seite / Yaşamın Kıyısında)* (**Fatih Akin**, Germany/Turkey, 2007)
- Edhak el-Sura Tetla' Helwa (Laugh and the Picture Will Turn Out Right)* (**Sherif Arafa**, Egypt, 1998)

- Egyptian Story, An*** (*Hadduta Misriyya*) (**Youssef Chahine**, Egypt, 1982)
Egypt through the Eyes of Mair (**Maggie Morgan**, Egypt, 2009)
El Chergui (*The Violent Silence / El chergui ou le silence violent / Char-qiaw al-Çoumt al-'Anif*) (**Moumen Smihi**, Morocco, 1975)
Electro Chaabi (Hind Meddab, Egypt, 2013)
El Jaida (**Selma Baccar**, Tunisia, 2017)
El-Mansi (*The Forgotten*) (**Sherif Arafa**, Egypt, 1993)
Éloge de la Raison (**Wael Nouredine**, France/Palestine, 2010)
El-Terhal: Roaming About (*The Displacement*) (Rimon Butros, Syria, 1997)
Embassy in the Building, The (*Al-Sefara fi-l-'Emara*) (Amr Arafa, Egypt, 2005)
Embers, The (*La braise / Al-Jamr*) (Farida Bourquia, Morocco, 1982)
Emigrant, The (*Al-Muhagir*) (**Youssef Chahine**, Egypt/France, 1994)
Emperor, The (*Al-Ambaratur*) (Tarek El-Ariyan, Egypt, 1990)
Empire of Dreams, The (*L'empire des rêves / Mamlakat al-Ahlam*) (**Jean-Pierre Lledo**, Algeria, 1982)
Empire of M's, The (*The M Imperium / Imbaraturiyyat Mim*) (**Hussein Kamal**, Egypt, 1972)
Empty Pillow, The (*Al-Wisada al-Khaliya*) (**Salah Abu Seif**, Egypt, 1957)
End, The (*An-Nahaya*) (Khalifa Al-Muraikhi, Qatar, 2004)
End, The (*An-Nihaya*) (**Hicham Lasri**, Morocco, 2011)
End of the World, The (*Le bout du monde*) (**Hakim Noury**, Morocco, 2011)
English Patient, The (Anthony Minghella, U.S., 1996)
Enough! (*Barakat!*) (**Djamila Sahraoui**, Algeria/France, 2006)
Enquête au Paradis (*Inquiry in Paradise*) (**Merzak Allouache**, France, 2017)
Essaida (*Essayeda / As-Sayyida*) (**Mohamed Zran**, Tunisia, 1996)
Esther (**Amos Gitai**, Israel/UK, 1986)
Europlex (Ursula Biemann/Angela Sanders, Swiss, 2003)
Everybody Is in His Place and Everything Is under Control, Sir Officer (*Kullon fi Makanihi wa Kull Shay' 'ala ma Yuram, Sayyed adh-Dhab-it*) (**Mohammad Malas**, USSR/Syria, 1974)
Everybody Knows (*Todos lo saben*) (**Asghar Farhadi**, Spain/France/Italy, 2018)
Everyday Life in a Syrian Village (*Al-Hayat al-Yaomiyyah fi Qariya Suriyah*) (**Omar Amiralay**, Syria, 1974)
Everything Is Fine (*Salama fi Khayr*) (**Niazi Mustafa**, Egypt, 1938)
Exam (*Sinav*) (Ömer Faruk Sorak, Turkey, 2006)
Excellent (Noshi Iskandar, Egypt, 1975)

- Excuse Me, It's the Law* ('*Afwan Ayyuha al-Qanun*) (**Inas al-Deghidi**, Egypt, 1985)
- Excuse My French* (*La Moakhza*) (Amr Salama, Egypt, 2014)
- Execution Squad, The* (*Katibat al-I'dam*) (**Atef El-Tayeb**, Egypt, 1989)
- Exile* (*Safar Barlek*) (**Henri Barakat**, Lebanon, 1967)
- Exodus* (Otto Preminger, U.S., 1960)
- Exodus* (Bahman **Kiarostami**, Iran, 2018)
- Exorcist, The* (William Friedkin, U.S., 1973)
- Explosion* (**Samuel Khachikian**, Iran, 1979)
- Extras, The* (*Al-Kompars*) (**Nabil Maleh**, Syria, 1993)
- Eyes of a Thief* ('*Ayoun Al-Harami*) (Najwa Naja, Palestine/France/Algeria, 2014)
- Eyes of the Gulf* (*Les yeux du golfe*) (**Ahmed Maanouni**, Morocco, 1985)
- Face A / Face B* (**Rabih Mroué**, Lebanon, 2001)
- Faces of Arafat, The* (Anthony Geffen, UK, 1990)
- Faces of the Night* (*Wujuh a-Layl*) (**Khalid M. Al Siddiq**, Kuwait, 1968)
- Fadhma N'Soumer* (**Belkacem Hadjaj**, Algeria, 2014)
- Fadous and the Hitchhiker* (*Fadous et l'autostoppeuse*) (**Samir Al-Ghoussaini**, Lebanon, 1989)
- Fahrenheit 9/11* (Michael Moore, U.S., 2004)
- Fahriye, the Older Sister* (*Fahriye Abla*) (Yavuz Turgul, Turkey, 1987)
- Falafel** (Michel Kammoun, Lebanon/France, 2006)
- Falcon, The* (*As-Saqr*) (**Khalid M. Al Siddiq**, Kuwait, 1965)
- Fallega 2011: Candles in Al-Kasbah* (*Fallega 2011: Chandelles à La Kasbah*) (Rafik Omrani, Tunisia, 2011)
- Fall of '57, The* (*Soqut-e '57*) (Barbod Taherei, Iran, 1979)
- Farewell Arabia* (Randal Beattie, U.S., 1967)
- Far from Their Country* (*Ba'din 'an al-Watan*) (Qais al-Zubeidi, Syria, 1970)
- Far from You* (Samirah Alkassim, Egypt/Palestine, 1997)
- Fatenah** (Ahmed Habash, Palestine, 2009)
- Fatma* (**Ahmed Badrakhan**, Egypt, 1947)
- Fatma* (Khaled Ghorbal, Tunisia, 2001)
- Fatma 75* (**Salma Baccar**, Tunisia, 1976)
- Fatwa* (**Mahmoud Ben Mahmoud**, Tunisia, 2018)
- Fear and Hope* (*Bim va Omid*) (Gorji Obadia, Iran, 1959)
- Fedayeen* (*Those Who Sacrifice Themselves*) (**Christian Ghazi**, Lebanon, 1967)
- Fellagas, The* (*Les fellagas / Al-Fallâga*) (**Omar Khelifi**, Tunisia, 1970)
- Fellow Traveler* (*Hamsafar*) (Masud Asadollahi, Iran, 1975)
- Felt* (*Keçe*) (Güner Sarioğlu, Turkey, 1984)
- Ferdowsi* (**Abdolhossein Sepanta**, India/Iran, 1935)

- Fertile Memory** (*Adh-Dhakhir-l-Khasba*) (**Michel Khleifi**, Belgium/FRG/Netherlands/Palestine, 1980)
- Few Days Later, A* (*Chand Rooz Ba'd . . .*) (**Niki Karimi**, Iran, 2006)
- Fez Seller, The* (Mongi Sancho, Bulgaria, 1967)
- Fiancé Number 13* (*Al-Khatib Nimrah 13*) (**Mohamed Bayoumi**, Egypt, 1933)
- Fictitious Marriage* (*Nisuin Fiktivim*) (Haim Bouzaglu, Israel, 1988)
- Fifth Reaction, The* (*Vakonesh-e-Panjom*) (**Tahmineh Milani**, Iran, 2003)
- Fighting Rumors* (*El-Shak el-Qatil*) (**Ezzedine Zulficar**, Egypt, 1953)
- Film-Essay on the Euphrates Dam* (*Muhawalah 'an Sadd al-Furat*) (**Omar Amiralay**, Syria, 1970)
- Film Far beyond God, A* (**Wael Nouredine**, France/Palestine, 2008)
- Final Resistance* (*Dernier maquis / Adhen*) (**Rabah Ameer-Zaïmèche**, France/Algeria, 2008)
- Final Whistle* (*Sout-e Payan*) (**Niki Karimi**, Iran, 2011)
- Fire, A* (*Yek Atash*) (**Ebrahim Golestan**, Iran, 1961)
- Fireworks Wednesday* (*Chaharshanbe-suri*) (**Asghar Farhadi**, Iran, 2006)
- First Fiction* (*Fiction première / Riwāya 'Ūlā*) (**Mustapha Derkaoui**, Morocco, 1992)
- First Letter, The* (**Abolfazl Jalili**, Iran, 2003)
- First Melody, The* (*A-Lahn al-Awal*) (**Mohamed Selmane**, Lebanon, 1957)
- First Steps* (*Premier pas*) (**Mohamed Bouamari**, Algeria, 1978)
- Fish, Milk and Tamarind* (*Samak Laban Tamr Hindi*) (Ra'fat El-Mihi, Egypt, 1988)
- Five* (*Five Dedicated to Ozu*) (**Abbas Kiarostami**, Iran/France/Japan, 2003)
- Fix Me* (Raed Andoni, Palestine/France, 2009)
- Flag without a Country, A* (**Bahman Qobadi**, Iraq, 2015)
- Flat, The** (*HaDira*) (Arnon Goldfinger, Israel/Germany, 2011)
- Flat Is the Wife's Legal Right, The* (*Al-Shaqa min Haq al-Zoga*) (Omar Abdel-Aziz, Egypt, 1985)
- Flirtation of Girls** (*Cotton Candy / Ghazal al-Banat*) (**Anwar Wagdi**, Egypt, 1949)
- Flood in Baath County, A* (*At-Tufan fi Bilad al-Ba'th*) (**Omar Amiralay**, Syria/France, 2003)
- Flower and the Bottle, The* (Ihab Shaker, Egypt, 1968)
- Flower of Aleppo, The* (*Fleur d'Alep*) (**Ridha Behi**, Tunisia, 2016)
- Flower of Forgetfulness* (*Fleur de l'oubli*) (**Selma Baccar**, Tunisia, 2005)
- Flowers and Thorns* (*Azhar wa Achwak*) (Mohamed Abdel Gawad, Egypt, 1947)

- Flying Camel, The (HaGamal HaMe'ofef)* (Rami Na'aman, Israel, 1994)
- Focus on Kuwait* (KOC, UK/Kuwait, 1953)
- Fog, The (Sis)* (Zülfü Livaneli, Turkey, 1993)
- Fool of Kairouan, The (Le fou de Kairouan)* (Jean-Andre Kreuzy, Tunisia, 1937)
- Fools' Alley (Alley of Fools / Darb al-Mahabil)* (**Tawfik Saleh**, Egypt, 1955)
- For Archives Only* (Enas Muthaffar, Egypt/Palestine, 2001)
- Forbidden (Gheyre Mojaz)* (**Hassan Yektapanah**, Iran, 2017)
- Forbidden Fruit (Yasak Cennet)* (**Ülkü Erakalın**, Turkey, 1965)
- Forbidden Love (Yasak Ask)* (**Halit Refiğ**, Turkey, 1961)
- Forbidden Marriages in the Holy Land (Az-Zawaj al-Mukhtalit fi-l-Araddi-l-Muqaddisa)* (**Michel Khleifi**, Belgium/UK/Palestine, 1995)
- Ford Transit* (**Hany Abu-Assad**, Palestine, 2002)
- Foreign Body (Corps étranger)* (**Mona Hatoum**, UK/Palestine, 1994)
- Foreign Bride (Arus Farangi)* (Nosratollah Vahdat, Iran, 1964)
- Foreign Nights (Layali-l-Ghurba)* (**Izidore Musallam**, Canada/Palestine, 1989)
- Forget Baghdad: Jews and Arabs—the Iraqi Connection* (Samir, Switzerland/Germany, 2002)
- Forgotten People of History, The (Les oubliés de l'histoire)* (**Hassan Benjelloun**, Morocco/Belgium, 2009)
- Forgotten Village, The* (Abdulla Abo Talib, Saudi Arabia, 2008)
- Foul Play (Hors jeu)* (**Karim Dridi**, France, 1998)
- Four Feathers, The* (Merian C. Cooper/Lothar Mendes, U.S., 1929)
- Four Feathers, The* (Zoltan Korda, UK, 1939)
- Four Feathers, The* (Don Sharp, UK/U.S., 1978)
- Four Feathers, The* (Shekhar Kapur, UK, 2002)
- Four Girls (Arba'a Banat)* (Hussain Abbas Al-Hulaybi, Bahrain, 2007)
- Four Girls and an Officer (Arba'a Banat wa Zabit)* (**Anwar Wagdi**, Egypt, 1953)
- Four Women in the Harem (Haremde Dört Kadın)* (**Halit Refiğ**, Turkey, 1965)
- Fragments (Baqaya Suwar)* (**Nabil Maleh**, Syria, 1979)
- Free Zone* (**Amos Gitai**, Israel/Belgium/France/Spain, 2005)
- Friday's Soldiers (Sarbaz-haye Jome)* (**Massud Kimiai**, Iran, 2004)
- From A to B (Min Alif ila Ba')* (**Ali F. Mostafa**, UAE, 2014)
- From Hollywood to Tamanrasset (De Hollywood à Tamanrasset)* (**Mahmoud Zemmouri**, Algeria/France, 1991)
- From the Kharke to the Rhine (Az Karkkeh ta Rhine)* (**Ebrahim Hata-mikia**, Iran, 1992)
- Frontieras* (**Farida Benlyazid**, Morocco, 2013)

- Frontiers of Dreams and Fears (Ahlam al-Manfa)* (**Mai Masri**, Lebanon/Palestine, 2001)
- Ful el-Seen el-Azeem (The Great Fava Beans of China)* (**Sherif Arafa**, Egypt, 2004)
- Full Battle Rattle* (Tony Gerber/Jesse Moss, U.S., 2008)
- Full of Slang (Fosforlu Cevriyem)* (**Nejat Saydam**, Turkey, 1969)
- Funny Girl* (William Wyler, U.S., 1968)
- Fun throughout Lebanon (Marah fi Robo'a Lubnan)* (**Khalifa Shaheen**, Bahrain, 1971)
- Furious (Furieuse)* (**Malik Chibane**, France, 2011)
- Furious 7* (James Wan, U.S./China/Japan/Canada/UAE, 2015)
- G.O.R.A.* (Ömer Faruk Sorak, Turkey, 2004)
- Gabbeh* (**Mohsen Makhmalbaf**, Iran/France, 1996)
- Gallipoli* (Tolga Örneke, Turkey, 2005)
- Gamal Abdel Nasser (Gamal 'Abd al-Nasir)* (Anwar al-Qawadri, Egypt, 1998)
- Games of Love and Chance (The Evasion / L'esquive)* (**Abdellatif Kechiche**, France, 2003)
- Garden, The (Gan)* (Adi Barsh/Ruthie Schatz, Israel, 2003)
- Gardener, The (Baghban)* (**Mohsen Makhmalbaf**, South Korea/Israel/Iran/UK, 2012)
- Gardeners of the Martyrs' Street, The (Les jardiniers de la rue des Martyrs)* (Leïla Habchi/Benoît Prin, France, 2003)
- Garò* (Gary Garabedian, Lebanon, 1965)
- Gate of the Sun (Door to the Sun / Bab el-Shams / La porte du soleil)* (**Yousry Nasrallah**, Egypt, 2003)
- Gatekeepers, The (Shom'ray Ha'Saf)* (Dror Moreh, Israel/France, 2012)
- Gaza Strip* (James Longley, Palestine/U.S., 2002)
- Gaze, The (Le regard)* (**Nour-Eddine Lakhmari**, Morocco/Norway, 2005)
- Genie Lady, The (Lady Afrita / Madame Devil / Afrita Hanem)* (**Henri Barakat**, Egypt, 1949)
- Gentleman (Al-Gentel)* (Ra'fat El-Mihi, Egypt, 1987)
- Getaway, The (Escaping from the Trap / Farar az Taleh)* (Jalal Moghadam, Iran, 1971)
- Gharaguo* (Hafiz Ali Abdulla, Qatar, 2008)
- Ghenghis Khan* (Henry Levin, U.S., 1965)
- Ghost Hunting (Istiyad Ashbah / La Chasse aux fantômes)* (Raed Andoni, Palestine/France/Switzerland/Qatar/Italy, 2017)
- Ghosts (Ashbah)* (**Dariusz Mehrjui**, Iran, 2014)
- Ghosts of Abu Ghraib* (Rory Kennedy, U.S., 2007)
- Gilaneh* (**Rakhshan Bani-Etemad**, Iran, 2005)

- Gilgamesh Pearl* (Hamad A. Ali/Sara Radhi/Zeeshan Jawed Shah, Bahrain, 2011)
- Girl from Carthage, The* (*La fille de Carthage / 'Ain al-Ghazal*) (**Albert Samama Chikly**, Tunisia, 1924)
- Girl from Palestine, A* (*Fatat min Falastin*) (Mahmoud Zulficar, Egypt, 1948)
- Girl Walks Home Alone at Night, A* (Ana Lily Amirpour, U.S., 2014)
- Girl with the Red Scarf, The* (*Selvi Boylum Al Yazmalım*) (**Atif Yılmaz**, Turkey, 1977)
- Give Back My Heart* (*Rudda Qalbi*) (**Ezzedine Zulficar**, Egypt, 1958)
- Give Some Consolation* (*Bir Teselli Ver*) (**Lütfi Ö. Akad**, Turkey, 1971)
- Glass Agency, The* (*Azhans-e Shisheh'i*) (**Ebrahim Hatamikia**, Iran, 1997)
- Glass and a Cigarette, A* (*Sigara wa Ka's*) (**Niazi Mustafa**, Egypt, 1955)
- God Forbid!* (Hicham Kayed, Lebanon/Palestine, 2001)
- Going Home* (*Al- 'Awda*) (**Omar al-Qattan**, France/Germany/Italy/Palestine, 1995)
- Going to Heaven* (*Sayer al-Jannah*) (Saeed Saleen Al-Murry, UAE, 2015)
- Golden Dreams* (*Royahai-e Talaie*) (Moezeddin Fekri, Iran, 1952)
- Golden Horseshoes* (*Sabots en or / Safâ'ih min Dhahab*) (**Nouri Bouzid**, Tunisia, 1989)
- Golnar* (Kambozia Partovi, Iran, 1988)
- Good-Bye* (*Güle Güle*) (**Zeki Ökten**, Turkey, 1999)
- Goodbye Friend* (*Khodahafez Rafiq*) (**Amir Naderi**, Iran, 1972)
- Goodbye Morocco* (**Nadir Moknèche**, France/Belgium, 2012)
- Good to Be Back* (*Che Khoobe ke Bargashti*) (**Dariusz Mehrjui**, Iran, 2013)
- Googoosh: Iran's Daughter* (Farhad Zamani, Iran, 2000)
- Governor General of Chakerbakerbane, The* (*Le gouverneur-général de l'île de Chakerbakerben / Al-Hakim al-'Am*) (**Nabyl Lahlou**, Morocco, 1980)
- Grace Is Gone* (James C. Strouse, U.S., 2007)
- Grandmother's Farm* (*Mazr'at Yado*) (Ahmed Zain, UAE, 2013)
- Grandmother's Farm 2* (*Mazr'at Yado 2*) (Ahmed Zain, UAE, 2015)
- Grass: A Nation's Battle for Life* (Merian C. Cooper and Ernest Schoedsack, U.S., 1924)
- Graziella* (**Mehdi Charef**, France, 2015)
- Green Wave, The* (Ali Samadi Ahadi, Germany, 2011)
- Greetings to Kamal Jumblatt* (*Tahiya Kamal Jumblatt*) (**Maroun Baghdadi**, Lebanon, 1978)
- Gris Blanc* (**Karim Dridi**, France, 2005)

- Groom from the Security System (Security Police Bride Groom / 'Arees min Geha Amneya)* (Ali Idriss, Egypt, 2004)
- Guardian's Daughter, The (Bint el-Hares)* (**Henri Barakat**, Lebanon, 1968)
- Guards of Silence (Huras as-Samt)* (**Samir Zikra**, Syria, 2010)
- Guest—Aleppo to Istanbul, The (Misafir)* (Andaç Haznedaroğlu, Turkey, 2018)
- Guilty Youth (Suçlu Gençlik)* (Orhan Elmas, Turkey, 1985)
- Guitar of Love, The (Guitar el-Hob)* (**Mohamed Selmane**, Lebanon, 1973)
- Gulf War . . . What Next?, The (Harb al-Khalij . . . wa Ba'd?)* (**Borhane Alaouié/Nouri Bouzid/Mustapha Derkaoui/Nejia Ben Mabrouk/Elia Suleiman**, Italy/France/UK/Tunisia, 1991)
- Gulistan, Land of Roses* (Zaynê Akyol, Canada/Germany, 2016)
- Gunner Palace* (Mike Tucker/Petra Epperlein, U.S., 2004)
- Gurba (The Condemned)* (Miguel Ángel Tobías, Spain/Western Sahara, 2014)
- Hababam Class, The (Hababam Sınıfı / The Chaos Class)* (**Ertem Eğilmez**, Turkey, 1975)
- Hababam Class: Bye Bye, The (Hababam Sınıfı Güle Güle / The Chaos Class: Bye Bye)* (**Ertem Eğilmez**, Turkey, 1981)
- Hababam Class Failed the Class, The (Hababam Sınıfı Sinifta Kaldi / The Chaos Class Failed the Class)* (**Ertem Eğilmez**, Turkey, 1976)
- Hababam Class Is on Vacation, The (Hababam Sınıfı Uyanıyor / The Chaos Class Is on Vacation)* (**Ertem Eğilmez**, Turkey, 1977)
- Hababam Class Is Waking Up, The (Hababam Sınıfı Tatilde / The Chaos Class Is Waking Up)* (**Ertem Eğilmez**, Turkey, 1977)
- Habbet Caramel* (Elie F. Habib, Lebanon, 2017)
- Habiba Msika (Dance of Fire / La danse du feu / Habiba Messika)* (**Salma Baccar**, Tunisia, 1994)
- Haçla (Haçla (La clôture) / La clôture)* (**Tariq Teguia**, Algeria/France, 2002)
- Hafez* (**Abolfazl Jalili**, Iran, 2007)
- Haifa ('Haifa)* (**Rashid Masharawi**, Palestine/Netherlands, 1996)
- Haji Agha, Cinema Actor (Haji Agha, Actor-e Sinema)* (**Avanes Ohanian**, Iran, 1932)
- Hajwala: The Missing Engine (Hajwala)* (Ali bin Matar/Ibrahim bin Mohammad, UAE, 2016)
- Hajwala 2: The Mysterious Mission (Hajwala 2)* (Ibrahim bin Mohamed/Hasan Aljaberi, UAE, 2018)
- Halal Love (and Sex) (Bel Halal)* (**Assad Fouladkar**, Lebanon/Germany, 2015)

- Halfaouine, Child of the Terraces** (*L'enfant des terrasses* / 'Usfür Stah) (Férid Boughedir, Tunisia, 1990)
- Half-Hour Marriage** (*Nuss Sa't Zawag*) (Fatin Abdel-Wahab, Egypt, 1969)
- Half-Meter Incident, The** (*Hadithat an-Nusf Mitre*) (Samir Zikra, Syria, 1998)
- Half Moon** (*Niwemang*) (Bahman Qobadi, Iran, 2006)
- Half of Allah's Sky** (*La moitié du ciel d'Allah*) (Djamila Sahraoui, France, 1996)
- Half the Sky** (*La moitié du ciel*) (Abdelkader Lagtaâ, France/Morocco, 2014)
- Halim** (Sherif Arafa, Egypt, 2006)
- Hamad and the Pirates: The Phantom Dhow** (Roy Edward Disney, Bahrain/U.S., 1971)
- Hamama** (Nujoom Alghanem, UAE, 2010)
- Hamam in Amsterdam** (*Hamam fi Amsterdam*) (Sa'id Hamid, Egypt, 1999)
- Hamido** (Niazi Mustafa, Egypt, 1953)
- Hamlet of Women** (*Douar de femmes*) (Mohamed Chouikh, Algeria, 2005)
- Hamlet Sisters, The** (*Les soeurs Hamlet*) (Abdelkrim Bahloul, Algeria/France, 1996)
- Hammer and the Anvil, The** (*Le marteau et l'enclume* / *Al-Mitroqa w-l-Sindân*) (Hakim Noury, Morocco, 1990)
- Hamoon** (Dariush Mehrjui, Iran, 1990)
- Hamsin** (Dan Wachsmann, Israel, 1982)
- Hanan Ashrawi: A Woman of Her Time** (*Imra'a fi Zaman at-Tahaddi*) (Mai Masri, Lebanon/Palestine, 1995)
- Hannah Arendt** (Margarethe von Trotta, Germany/Luxembourg/France/Israel, 2013)
- Hanoi Hilton, The** (Lionel Chetwynd, U.S., 1987)
- Happy Hooker Goes Hollywood, The** (Alan Roberts, U.S., 1980)
- Harâm** (Cynthia Madansky, Palestine, 2017)
- Harem of Madame Osmane, The** (*Le harem de Mme Osmane*) (Nadir Moknèche, France, 1999)
- Harem Suaré** (Ferzan Özpetek, Italy/Turkish, 1999)
- Harmonica** (*Saz-e Dahani*) (Amir Naderi, Iran, 1974)
- Harragas** (Merzak Allouache, Algeria/France, 2009)
- Hassan and Marcos** (*Hassan wa Morqos*) (Rami Imam, Egypt, 2008)
- Hassan and Naima** (*Hassan wa Na'ima*) (Henri Barakat, Egypt, 1959)
- Hassan Taxi** (Mohamed Slim Riad, Algeria, 1982)
- Hassan, Terrorist** (*Hassan Terro*) (Mohamed Lakhdar-Hamina, Algeria, 1967)

- Hassan Terro's Escape* (*L'évasion de Hassan Terro*) (**Mustapha Badie**, Algeria, 1974)
- Hassan the Bald* (*Hassan Kachal*) (**Ali Hatami**, Iran, 1971)
- Hazardous Crossroads* (*Chahar Rah-e Havades*) (**Samuel Khachikian**, Iran, 1955)
- H-Dabbour* (Ahmed El Guindi, Egypt, 2008)
- Headbang Lullaby* (**Hicham Lasri**, Morocco/France, 2017)
- Headmaster, The* (*El-Nazer*) (**Sherif Arafa**, Egypt, 2000)
- Head-On* (*Gegen die Wand*) (**Fatih Akin**, Germany/Turkish, 2004)
- Heads and Tails* (*Yazı Tura*) (Uğur Yücel, Turkey, 2003)
- Heads and Tails* (*Malek wa Ketaba*) (Kamla Abu Zikri, Egypt, 2005)
- Hearted* (*Love Stricken / Delshodegan*) (**Ali Hatami**, Iran, 1992)
- Heaven Before I Die* (*Al-Jinna Qabl Mawti*) (**Izidore Musallam**, Canada/Palestine, 1997)
- Hedi* (*Inhebek Hedi / Hedi: un vent de liberté*) (**Mohamed Ben Attia**, Tunisia/Belgium/France, 2016)
- Hell Plus Me* (*Jahannam beh Ezafe-ye Man*) (**Mohammad-Ali Fardin**, Iran, 1973)
- Hello America* (*Halu Amreeka*) (Nader Galal, Egypt, 2000)
- Help, The* (Tate Taylor, U.S./India/UAE/UK/France/Canada/Germany, 2011)
- Hena Maysara* (*Whenever Possible*) (**Khaled Youssef**, Egypt, 2007)
- Her + Him Van Leo* (**Akram Zaatari**, Lebanon, 2001)
- Herd, The* (*Sürü*) (**Zeki Ökten**, Turkey, 1978)
- Here and Elsewhere* (*Ici et ailleurs*) (Jean-Luc Godard/Anne-Marie Miéville, France, 1976)
- Here and Perhaps Elsewhere* (**Lamia Joreige**, Lebanon, 2003)
- Heritage, The* (*The Inheritance / L'héritage / Al-Irth*) (**Mohamed Bouamari**, Algeria, 1974)
- Her Name Is Vasfiye* (*Adı Vasviye*) (**Atif Yılmaz**, Turkey, 1985)
- Heroes' Struggle* (*Sira' al-'Abtal*) (**Tawfik Saleh**, Egypt, 1962)
- Hexagon* (*Hexagone*) (**Malik Chibane**, France/Algeria, 1993)
- Hidden Evil* (*Ash-Shar al-Khafi*) (Mohammad Hilal, Saudi Arabia, 2010)
- Hidden Half, The* (*Nim-e Penhan*) (**Tahmineh Milani**, Iran, 2001)
- Hidden Wars of Desert Storm* (Audrey Brohy/Gerard Ungerman, U.S., 2001)
- Hide and Seek* (*Machbo'im*) (Dan Wolman, Israel, 1980)
- Hijacking Catastrophe: 9/11, Fear & the Selling of American Empire* (Media Education Foundation, U.S., 2004)
- Hill 24 Doesn't Answer* (*Giva 24 Aina Onah*) (Thorold Dickinson, Israel/U.S., 1954)
- Hiroshima, mon amour* (Alain Resnais, France/Japan, 1959)
- His Eminence the Minister* (*Ma'aly al-Wazir*) (Samir Seif, Egypt, 2003)

- His Excellency Kish-Kish Bey (Sahib al-Sa'adah Kishkish Bek)* (Stephane Rosti, Egypt, 1931)
- His Excellency the Porter (The Doorman / Al-Bih al-Bawab)* (Hassan Ibrahim, Egypt, 1987)
- Hit the Whore (Vurun Kahpeye)* (**Lütfi Ö. Akad**, Turkey, 1949)
- HM HM* (Mohamed Ghazala, Egypt, 2005)
- Hoi Polloi, The (Boynu Bükükler)* (Ümit Efekan, Turkey, 1985)
- Hole in the Wall, A (La brèche dans le mur)* (**Jilali Ferhati**, Morocco, 1978)
- Hollywood Harems* (Tania Kamal-Eldin, U.S., 1999)
- Homage by Assassination (Takrim bi-l-Qatl)* (**Elia Suleiman**, U.S./Netherlands/Palestine, 1991)
- Home* (Suha Arraf, Palestine/Israel, 2004)
- Home Coming (Eve Dönüs)* (Ömer Ugur, Turkey, 2006)
- Home Movies Gaza* (**Basma Alsharif**, Palestine/France, 2013)
- Home of the Brave* (Irwin Winkler, U.S./Morocco, 2006)
- Homework (Mashq-e Shab)* (**Abbas Kiarostami**, Iran, 1988)
- Honey, Rain, and Dust ('Asal, Matar, Ghabara)* (Nujoom Alghanem, UAE, 2016)
- Honey (Bal)* (Semih Kaplanoğlu, Turkey/Germany/France, 2010)
- Honey and Ashes (Miel et cendres)* (**Nadia Fares**, Tunisia/Switzerland, 1996)
- Honeymoon (Mah-e Asal)* (Feredyn Gole, Iran, 1976)
- Honeymoon 58* (**Hady Zaccak**, Italy/Lebanon, 2013)
- Honor of the Tribe, The (L'honneur de la tribu)* (**Mahmoud Zemmouri**, Algeria, 1993)
- Honorable Scoundrel, The (Lat-e Javanmard)* (**Majid Mohseni**, Iran, 1958)
- Hope (Umut)* (**Yılmaz Güney**, Turkey, 1971)
- Hope (Hêvî / Hoffnung)* (Yüksel Yavuz, Germany, 2014)
- Hora 79* (**Eli Cohen**, Israel, 2013)
- Horizon, The (Ofogh)* (Rasoul Mollaqaolipour, Iran, 1989)
- Horizons (Afaq)* (**Shadi Abdel-Salam**, Egypt, 1970)
- Hostage: The Bachar Tapes* (**Walid Raad**, Lebanon/U.S., 2000)
- Hot Night, A (Layla Sakhina)* (**Atef El-Tayeb**, Egypt, 1996)
- Hour of Liberation Has Sounded—The Struggle in Oman, The (L'heure de la libération a sonné / Sa't al-Tahrir Dakkat, Barra ya Isti'mar)* (Heiny Srour, Oman/Lebanon, 1974)
- Houria* (**Sid Ali Mazif**, Algeria, 1986)
- House (Bayit)* (**Amos Gitai**, Israel, 1980)
- House, The* (**Mohamed Soueid**, Lebanon, 1993)
- Houseboat 70 (Al-'Awwama Raqam 70)* (**Khairy Beshara**, Egypt, 1982)

- House Built on Water, A* (*Khaneh Ruye Ab*) (**Bahman Farmanara**, Iran, 2002)
- House Is Black, The* (*Khaneh Siyah Ast*) (**Forough Farrokhzad**, Iran, 1962)
- House Number 13* (*Al-Manzil Raqam 13*) (**Kamal El-Sheikh**, Egypt, 1952)
- House of Mrs. Ghama, The* (*Khaneh Ghamar Khanom*) (**Bahman Farmanara**, Iran, 1973)
- House on Chelouche Street, The* (*HaBayit B'Rechov Chelouche*) (Moshe Mizrahi, Israel, 1973)
- How Bitter My Sweet!* (*Bahibbak ya Wahesh!*) (**Mohamed Soueid**, Lebanon/UAE, 2009)
- How Did the Amentü Ship Sail?* (*Amentü Gemis Nasil Yürüdü?*) (Tonguç Yaşar, Turkey, 1972)
- How I Love You* (**Akram Zaatari**, Lebanon, 2001)
- How's It Going?* (*Keif al Hal?*) (**Izidore Musallam**, Saudi Arabia/Palestine, 2006)
- How the Ship of Creed Sailed* (*Amentü Gemisi Nasıl Yürüdü / How the Amentü Ship Sailed*) (Tonguç Yaşar, Turkey, 1969)
- Hunger* (*Al-Gou'*) (**Ali Badrakhan**, Egypt, 1986)
- Hurt Locker, The* (Kathryn Bigelow, U.S., 2008)
- Hush Girls Don't Scream* (*Hiss Dokhtarha Faryad Nemizanand*) (**Pou-ran Derakshandeh**, Iran, 2013)
- Hussy* (*Sürtük*) (Adolf Körner, Turkey, 1942)
- Hussy* (*Sürtük / Hayat Kadını / Prostitute*) (**Ertem Eğilmez**, Turkey, 1965)
- Hussy* (*Sürtük*) (Çetin İnanç, Turkey, 1978)
- Hyenas' Sun* (*Soleil des hyènes*) (**Ridha Behi**, Tunisia, 1977)
- Hymn for Liberty* (**Jean Chamoun**, Cuba, 1978)
- Hymn of Joy* (**Mohamed Soueid**, Lebanon, 1993)
- I Am a Refugee Living in Cairo* (Ibrahim El Batout, Qatar/**Al Jazeera**, 2007)
- I Am Departed* (*Inni Rahila*) (**Ezzedine Zulficar**, Egypt, 1955)
- I Am Free* (*Ana Hurra*) (**Salah Abu Seif**, Egypt, 1958)
- I Am Nojoom, Age 10 and Divorced* (*Ana Nojoom Bent Al-'Ashra wa Motlaqatah*) (Khadija al-Salami, Yemen, 2014)
- Ibrahim Abyad* (**Marwan Hamed**, Egypt, 2009)
- I Can't Sleep* (*Nights without Sleep / La Anam*) (**Salah Abu Seif**, Egypt, 1957)
- Ice Cream in Glym* (*Ice Cream fi Glym*) (**Khairy Beshara**, Egypt, 1992)
- Identity* (*Hoviyyat*) (**Ebrahim Hatamikia**, Iran, 1986)
- Idol, The* (*Ya Tayr et-Tayer*) (**Hany Abu-Assad**, Palestine/UK/Qatar/Netherlands/Egypt/UAE, 2015)

- I Feel a Great Desire to Meet the Masses Once Again* (**Walid Raad/** Visible Collective, U.S., 2005)
- If a Woman Loves* (*Kadın Severse*) (**Atıf Yılmaz**, 1955)
- Ika's Law* (*Al-Qanun Ika*) (Ashraf Fahmy, Egypt, 1991)
- I Lost My Heart to a Turk* (*Bir Türk'e Gönül Verdim*) (**Halit Refiğ**, Turkey, 1969)
- I'm No Angel* (*Lastu Malakan*) (**Mohammad Karim**, Egypt, 1947)
- Imam, The* (İsmail Güneş, Turkey, 2005)
- Immigrant Memories: The North African Inheritance* (*Mémoires d'immigrés—l'héritage Maghrébin*) (**Yamina Benguigui**, France/Algeria 1997)
- Immortal Song, The* (*Lahn el-Khulud*) (**Henri Barakat**, Egypt, 1952)
- Imperilled, The* (*Barzakhiha*) (Iraj Ghaderi, Iran, 1982)
- Impossible, The* (*Al-Mustahil*) (**Hussein Kamal**, Egypt, 1966)
- In Casablanca, Angels Don't Fly* (*À Casablanca, les anges ne volent pas*) (**Asli Mohamed**, Morocco, 2004)
- Incendies* (Denis Villeneuve, France/Canada, 2010)
- Inch'Allah Dimanche* (*God Willing Sunday*) (**Yamina Benguigui**, France, 2001)
- Independence* (*Istiqlal*) (Nizar Hassan, Palestine/Israel, 1994)
- Indiana Jones and the Last Crusade* (Steven Spielberg, U.S., 1989)
- Infiltrators* (*Mutasalilun*) (Khaled Jarrar, Palestine/UAE/Lebanon, 2012)
- Inland* (*Gabbla*) (**Tariq Tegui**, Algeria/France, 2008)
- In My Father's House* (*Dans la maison de mon père / In het Huis van mijn Vader*) (Fatima Jebli Ouazzani, Netherlands/Morocco, 1997)
- Inner Tour, The* (**Ra'an**an Alexandrowicz, Israel/Palestine, 2001)
- Innocence* (*Masumiyet*) (**Zeki Demirkubuz**, Turkey, 1997)
- In Pieces* (*Ashla'*) (**Hakim Belabbès**, Morocco, 2010)
- Inside* (*Yeraltı*) (**Zeki Demirkubuz**, Turkey, 2012)
- Insult, The* (*L'insulte / Qadiat Raqm 23*) (**Ziad Doueiri**, Lebanon/France/Cyprus/Belgium/U.S., 2017)
- Inta Omry* (*You Are My Everything / You Are My Life*) (**Khaled Youssef**, Egypt, 2004)
- International, The* (*Beynelmilel*) (Sırrı Süreyya Önder/Muharrem Gülmez, Turkey, 2006)
- Interview with a Housewife* (*Hadith ma Rabit Manzil*) (**Sherif El-Azma**, Egypt, 2001)
- In the Battlefields* (*Ma'arek Hob / Dans les champs de bataille*) (**Danielle Arbid**, Lebanon/France, 2005)
- In the Fade* (*Aus dem Nichts / Paramparça*) (**Fatih Akın**, Germany/France/Italy, 2017)

- In the Future, They Ate from the Finest Porcelain* (Larissa Sansour, UK/Denmark/Qatar/Palestine, 2015)
- In the Land of the Shah* (AIOC, UK/Iran, 1926)
- In the Land of Tutankhamen* (*Fi Bilad Tut 'Ankh Amun*) (Victor Rosito, Egypt, 1923)
- In the Last Days of the City* (*Akher Ayam el-Madina*) (Tamer El Said, Egypt/Germany/UK/UAE, 2016)
- In the Name of the Father* (*Be Nam-e-Pedar*) (**Ebrahim Hatamikia**, Iran, 2006)
- In the Name of the Law* (*Kanun Namina*) (**Lütfi Ö. Akad**, Turkey, 1952)
- In the Narrow Frame of Midnight* (*Itar e-Layl / La nuit entr'ouverte*) (Tala Hadid, Morocco/U.S./Qatar/France/UK, 2014)
- In the Ruins of Baalbek* (*Bayn Hayak el-Ba'lbek*) (Julio De Luca/Karam Boustany, Lebanon, 1933)
- In the Sands of Babylon* (**Mohamed al-Daradji**, UK/UAE/Netherlands/Iraq, 2013)
- In the Shadows of the City* (*Taif al-Madina / L'ombre de la ville*) (**Jean Chamoun**, Lebanon/France, 2000)
- In the Skin* (*Dans la peau*) (**Saadi Jilani**, Tunisia, 2010)
- In the Valley of Elah* (Paul Haggis, U.S., 2007)
- In the Valley of the Kings* (Robert Pirosh, U.S., 1954)
- In This House* (**Akram Zaatari**, Lebanon, 2005)
- Into the Night* (*Dar Emtedad-e Shab*) (Parviz Sayyad, Iran, 1977)
- Introduction to an End of an Argument* (*Muqaddima' li-Nihayat Jidal*) (**Elia Suleiman/Jayce Salloum**, Palestine/Canada/U.S., 1990)
- Invasion* (*Ijtiyah*) (Nizar Hassan, Palestine/Israel, 2003)
- Invincible Six, The* (*Ghahremanan*) (Jean Negulesco, Iran/U.S., 1970)
- Invisibility Cap, The* (*The Magic Cap / Taqiyyat al-Ikhfa'*) (**Niazi Mustafa**, Egypt, 1944)
- In Vitro* (Søren Lind/Larissa Sansour, Denmark/UK/Palestine, 2019)
- Iran Is My Land* (*Iran Sara-ye Man Ast*) (**Parviz Kimiavi**, Iran, 1999)
- Iraq, My Country: An Exile's Return to Samawa* (*Al-Iraq Mawtani*) (Hadi Mahoud, Australia/Iraqi, 2004/2005)
- Iraq, Where To?* (*Al-'Araq Ila Ayn*) (Baz Shamoun Al-Bazi, Canada/Iraqi, 2004/2005)
- Iraq for Sale: The War Profiteers* (Robert Greenwald, U.S., 2006)
- Iraq in Fragments* (James Longley, U.S./Iraq, 2006)
- Iraqi Artists in Germany* (**Viola Shafik**, Egypt, 1991)
- Iron Island* (*Jazireh Ahani*) (**Mohammed Rasoulof**, Iran, 2005)
- Iron Wall, The* (Mohammed Alatar, Palestine, 2006)
- Is It True?* (Noshi Iskandar, Egypt, 1969)
- Islamour* (**Saâd Chraïbi**, Morocco, 2008)
- Island, The* (*El-Gezira*) (**Sherif Arafa**, Egypt, 2007)

- Island 2, The (El-Gezira 2)* (**Sherif Arafa**, Egypt, 2014)
- Island of Allah* (ARAMCO, U.S./Saudi Arabia, 1955)
- Isle, The (La Isla / La Isla de Perejil)* (**Ahmed Boulane**, Morocco/Spain, 2015)
- Ismail Yasin for Sale (Isma'il Yasin li-l-Bay')* (Hossam Eddin Mostafa, Egypt, 1958)
- Ismail Yasin in Damascus (Isma'il Yasin fi Dimashq)* (Helmi Rafla, Egypt, 1958)
- Ismail Yasin in the Airforce (Isma'il Yasin fi-l-Tayaran)* (**Fatin Abdel-Wahab**, Egypt, 1959)
- Ismail Yasin in the Army (Isma'il fi-l-Gaysh)* (**Fatin Abdel-Wahab**, Egypt, 1955)
- Ismail Yasin in the Mental Hospital (Isma'il Yasin fi Mustashfa al-Magania)* (Issa Karama, Egypt, 1957)
- Ismail Yasin in the Police (Isma'il Yasin fi-l-Bolis)* (**Fatin Abdel-Wahab**, Egypt, 1956)
- Ismail Yasin in the Secret Police (Isma'il Yasin Bolis Sirri)* (**Fatin Abdel-Wahab**, Egypt, 1959)
- Ismail Yasin in the Wax Museum (Isma'il Yasin fi Mathaf al-Sham)* (Issa Karama, Egypt, 1956)
- Ismail Yasin in the Zoo (Isma'il Yasin fi Gininet al-Haywan)* (Seif Eddin Shawkat, Egypt, 1957)
- Ismail Yasin Meets Raya and Sakina (Isma'il Yasin Yuqabil Rayya wa Sakina)* (Hamada Abdel Wahab, Egypt, 1955)
- Ismailia Coming and Going (Isma'ilya Rayeh . . . Gayy)* (Karim Dia Eddine, Egypt, 1997)
- Ismyrne* (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France/Qatar, 2016)
- Israel, the Forbidden Journey* (**Jean-Pierre Lledo**, France/Israel, 2019)
- Israeli Wall in Palestinian Lands, The* (Andrew Courtney/Emily Perry, U.S., 2004)
- Israfil / Esrafil* (Ida Panahande, Iran, 2017)
- I Think of the Man Who Has Forgotten Me (Bafakkar fi-lli Nasini)* (Hossam Eddin Mostafa, Egypt, 1959)
- It Is Not Enough for God to Be with the Poor* (**Borhane Alaouié**, Egypt/Lebanon, 1977)
- It Must Be Heaven* (**Elia Suleiman**, France/Germany/Canada/Turkey/Qatar/Palestine, 2019)
- It's Not Just Documentaries Project* (Community Media Center of Gaza, Palestine, 2015)
- It's You I Love (Ahibbak Inta)* (**Ahmed Badrakhan**, Egypt, 1949)
- Ivanova* (**Fouad Charafeddine**, Lebanon, 1999)
- I Want a Solution (Uridu Halan)* (Sa'id Marzuq, Egypt, 1975)

- I Want My Rights* ('Awez Haqq) (Nader Galal, Egypt, 2003)
- I Want to Dance* (Delam Mikhad) (**Bahman Farmanara**, Iran, 2017)
- I Want to See* (Je veux voir) (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France, 2008)
- Jacket, The* (John Maybury, U.S., 2005)
- Jaffa, the Orange's Clockwork* (*Jaffa: Sipuro shel Mutag*) (**Eyal Sivan**, Israel/France/Germany/Belgium, 2009)
- Jahilya* (**Hicham Lasri**, Morocco/France, 2018)
- Jalla! Jalla!* (*The Best Man's Wedding*) (Josef Fares, Sweden, 2000)
- James' Journey to Jerusalem* (*Massa'ot James Be'Eretz HaKodesh*) (**Ra'anana Alexandrowicz**, Israel, 2003)
- Jamila, the Algerian* (*Jamila al-Jaza'iriya*) (**Youssef Chahine**, Egypt, 1958)
- Jamila's Mirror* (*Mer'ah Jamila*) (**Arab Loutfi**, UK, 1993)
- Jarhead* (Sam Mendes, Germany/U.S., 2005)
- Jasmine Birds, The* (*Dimu Film Tuyur al-Yasimin*) (Sulafa Hijazi, Syria, 2009)
- Jawhara: Girl of the Prison* (*Jawhara: fille de prison*) (**Saâd Chraïbi**, Morocco, 2003)
- Jenin, Jenin* (**Mohammad Bakri**, Palestine/Israel, 2002)
- Jenin Spring: April 2002* (**International Solidarity Movement**, 2002)
- Jeremy Hardy versus the Israeli Army* (**Leila Sansour**, Palestine/UK, 2003)
- Jerusalem 1948: Yaom Ilak, Yaom Aleik* (Leon Willems/Tinus Kramer, Palestine, 1998)
- Jerusalem Day 2002* (**International Solidarity Movement**, 2002)
- Johnny Guitar* (Nicholas Ray, U.S., 1954)
- Joint Possession* (**Leïla Kilani**, Morocco/France, 2017)
- Journey, The* (Hana Makki, UAE, 2012)
- Journey of Hope* (*Reise der Hoffnung / Umuda Yolculuk*) (Xavier Koller, Turkey/Switzerland/UK, 1990)
- Journey to the Capital* (*Voyage en capital*) (Ali Akika, Algeria, 1977)
- Journey to the Land of Rimbad, A* (*Voyage au pays de Rimbaud*) (**Dariush Mehrjui**, France/Iran, 1984)
- Journey to the Sun* (*Güneş Yolculuk*) (**Yeşim Ustaoglu**, Turkey/Netherlands/Germany, 1999)
- Judgment of a Woman* (*Jugement d'une femme*) (**Hassan Benjelloun**, Morocco, 2000)
- Julie-Aicha* (*Fadma's Hands*) (**Ahmed Maanouni**, Morocco, 2016)
- July Trip* (**Waël Nouredine**, Lebanon, 2006)
- Just 6.5* (*Metri Shisho Nim*) (Saeed Roustayi, 2019)
- Kadosh* (**Amos Gitai**, Israel/France, 1999)

- Kahrizak, Four Views* (*Kahrizak, Chahar Negah*) (**Rakhshan Bani-Etemad**, Iran, 2012)
- Kalemni Shokran* (*Please Call*) (**Khaled Youssef**, Egypt, 2010)
- Kamal Joumblatt, Witness and Martyr* (**Hady Zaccak**, Lebanon, 2015)
- Kandahar* (**Mohsen Makhmalbaf**, Iran/France, 2001)
- Karama Has No Walls* (Sara Ishaq, UAE/UK/Yemen, 2012)
- Karaoğlan: The Hero Coming from the Altai* (*Karaoğlan: Altay'dan Gelen Yiğit*) (Suat Yalaz, Turkey, 1965)
- Karkar* (Ali Ragab, Egypt, 2007)
- Karma* (**Khaled Youssef**, Egypt, 2018)
- Karnak* (*Al-Karnak*) (**Ali Badrakhan**, Egypt, 1975)
- Kastner Trial, The* (*Mishpat Kastner*) (Uri Barabash, Israel, 1994)
- Kawkab, Princess of the Desert* (*Kawkab Amirat as-Sahara*) (**Ali al-Ariss**, Lebanon, 1946)
- Kazablan* (Menachem Golan, Israel, 1973)
- Kedi* (*Cat*) (Ceyda Tourun, Turkey/U.S., 2016)
- Kedma* (**Amos Gitai**, Italy/Israel/France, 2002)
- Keep Singing Your Songs* (*Sen Türülerini Söyle*) (**Şerif Gören**, Turkey, 1986)
- Key, The* (*Kelid*) (Ebrahim Foruzesh, Iran, 1986)
- Kezban in Rome* (*Kezban Roma'da*) (Orhan Aksoy, Turkey, 1970)
- Kfar Kassem* (*Kafr Qasim*) (**Borhane Alouié**, Syria, 1973)
- Khalass* (**Borhane Alaouié**, Lebanon, 2007)
- Khalifa Shaheen: The First Bahraini Filmmaker* (Mohammed BuAli, Bahrain, 2009)
- Khamsa* (**Karim Dridi**, France, 2008)
- Khartoum* (Basil Dearden, UK, 1966)
- Khartoum Offside* (Marwa Zein, Sudan/Norway/Denmark, 2019)
- Khorma* (**Jilani Saadi**, Tunisia, 2003)
- Kid, The* (*Yumurcak*) (Türker İnanoğlu, Turkey, 1969)
- Kif Lochrin* (**Mohamed Ben Attia**, Tunisia, 2006)
- Killing Dogs* (*Killing Rabid Dogs / Killing Mad Dogs / Sagkoshi*) (**Bahram Beyzai**, Iran, 2001)
- Kilometer Zero* (Huner Saleem, Iraq/Kurdish, 2005)
- Kindil El Bahr* (*Jellyfish*) (Damien Ounouri, Algeria/Kuwait/U.S., 2016)
- Kingdom, The* (Peter Berg, U.S./Germany, 2007)
- Kings and Extras: Digging for a Palestinian Image* (*Muluk wa Kumbars*) (Azza el-Hassan, Palestine/Germany, 2004)
- Kippur* (**Amos Gitai**, Israel/France, 2000)
- Kiss in the Desert, A* (*Qubla fi-l-Sahara*) (Ibrahim Lama, Egypt, 1928)
- Kiss Me Not on the Eyes* (*Dunia*) (**Jocelyn Saab**, Egypt/France, 2005)
- Kit Kat* (*Al-Kitkat*) (**Daoud Abdel Sayed**, Egypt, 1991)

- Kite, The* (*Cerf volant / Tayara min Waraq*) (**Randa Chahal Sabbagh**, Lebanon/France, 2003)
- Knife, The* (*As-Sikkin*) (Khalid Hamadeh, Syria, 1972)
- Kolpaçino* (Atıl İnaç, Turkey, 2009)
- Kolpaçino 3: Devre* (Şafak Sezer, Turkey, 2016)
- Kolpaçino Bomba* (Şafak Sezer, Turkey, 2011)
- Komany* (**Nabyl Lahlou**, Morocco, 1989)
- Kopps* (Josef Fares, Sweden, 2003)
- Krim Belkacem* (**Ahmed Rachedi**, Algeria, 2012, reedited in 2014)
- Kung Fu Panda* (Mark Osbourne / John Stevenson, U.S., 2008)
- Kung Fu Yoga* (*Gong fu yu jia*) (Stanley Tong, China/India/Nepal/Hong Kong, 2017)
- Kutsal Damacana* (Kamil Aydın/Ahmet Yılmaz, Turkey, 2007)
- Kutsal Damacana 2: İtmen* (Korhan Bozkurt, Turkey, 2010)
- Kutsal Damacana 3: Dracoola* (*The Crypt of Count Dracula*) (Korhan Bozkurt, Turkey, 2011)
- La choix de Myriam* (**Malik Chibane**, France, 2009)
- Ladder to Damascus* (*Sullam ila Dimashq*) (**Mohammad Malas**, Qatar/Lebanon/Syria, 2013)
- Ladik 76* (Güner Sarioğlu, Turkey, 1976)
- Lady (Banu)* (**Dariush Mehrjui**, Iran, 1992/1999)
- Lady Killer* (*Saffah al-Nisa'*) (**Niazi Mustafa**, Egypt, 1970)
- Lady of Cairo, The* (*La dame du Caire / Sayyidat al-Qâhira*) (**Moumen Smihi**, Morocco, 1991)
- Lady of the Palace* (*Sayyidat al-Qasr*) (**Kamal El-Sheikh**, Egypt, 1958)
- Lady Sugar* (*Sokkar Hanem*) (Abu El-Seoud El-Ebiary, Egypt, 1960)
- Lahnech* (Driss Mrini, Morocco, 2017)
- Laïcité Inch 'Allah* (**Nadia El Fani**, Tunisia/France, 2011)
- Laila's Birthday* (*Eid Milad Layla*) (**Rashid Masharawi**, Palestine/Tunisia/Netherlands, 2008)
- Lalla Hobby* (**Mohamed Abderrahman Tazi**, Morocco, 1997)
- Lamentations Series: The Ninth Night and Day, The* (**Jalal Toufic**, Lebanon, 2005)
- Lamia* (**Christophe Karabache**, Lebanon/France, 2014)
- Land Between, The* (David Fedele, France/Australia/Morocco/Spain, 2014)
- Land for a Stranger, A* (*Turab al-Ghuraba'*) (**Samir Zikra**, Syria, 1981)
- Land of Fear* (*Ard al-Khawf*) (**Daoud Abdel Sayed**, Egypt, 2000)
- Land of Heroes* (*Ard al-'Abtal*) (**Niazi Mustafa**, Egypt, 1953)
- Land of Peace* (*Ard al-Salam*) (**Kamal El-Sheikh**, Egypt, 1957)
- Land of Promise, The* (Ya'akov Ben-Dov, Palestine, 1925)
- Land of the Pharaohs* (Howard Hawks, U.S., 1955)
- La'rbi Ben M'Hidi* (Bachir Derrais, Algeria, 2018)

- La rose de personne* (**Ghassan Salhab**, France, 1998/2000/2002)
- Lashine, the People's Hope (Lashin)* (Fritz Kramp, Egypt, 1939)
- Last Days of Yasser Arafat, The* (Sherine Salama, Australia/Palestine, 2006)
- Last Flight, The (Le derneir vol)* (**Karim Dridi**, France, 2009)
- Last Image, The (La dernière image / As-Sura al-Akhra)* (**Mohamed Lakhdar-Hamina**, Algeria/France, 1986)
- Last Lie (Akhir Kidbah)* (**Ahmed Badrakhan**, Egypt, 1950)
- Last Man, The (Atlat)* (**Ghassan Salhab**, Lebanon/France, 2006)
- Last Men in Aleppo, The (De sidste mænd i Aleppo / Akhar ar-Rijal fi Halab)* (Denmark/Syria, Feras Fayyad/Steen Johannessen, 2017)
- Last Night, The (A-Layla al-Akhira)* (**Kamal El-Sheikh**, Egypt, 1963)
- Last of Us, The (Ala Eddine Slim)*, Tunisia/Qatar/UAE/Lebanon, 2016)
- Last Ottoman Yandım Ali, The (Son Osmanlı Yandım Ali)* (Mustafa Şevki Doğan, Turkey, 2007)
- Last Passage, The (Al-Mamar al-Akhir)* (**Youssef Charafeddine**, Lebanon, 1982)
- Last Supper: Abu Dis* (Isa Freij, Switzerland/Palestine, 2005)
- Last Voyage, The (Ar-Rihlat al-Akhira)* (**Khalid M. Al Siddiq**, Kuwait, 1966)
- L'Avventura* (Michelangelo Antonioni, Italy/France, 1960)
- Law in These Parts, The (Shilton HaChok)* (**Ra'anana Alexandrowicz**, Israel, 2011)
- Lawrence of Arabia* (David Lean, UK, 1962)
- Layla* (Wedad Orfi/Stephane Rosti, Egypt, 1927)
- Layla* (**Togo Mizrahi**, Egypt, 1942)
- Layla, Daughter of Schools (Layla Bint al-Madaris)* (**Togo Mizrahi**, Egypt, 1941)
- Layla, Daughter of the Countryside (Layla Bint al-Rif)* (**Togo Mizrahi**, Egypt, 1941)
- Layla, Daughter of the Desert (Layla Bint al-Sahara')* (Bahiga Hafez, Egypt, 1937)
- Layla, Daughter of the Poor (Layla Bint al-Fuqara')* (**Anwar Wagdi**, Egypt, 1945)
- Layla, Daughter of the Rich (Layla Bint al-Aghniya')* (**Anwar Wagdi**, Egypt, 1946)
- Layla My Reason (Layla ma raison / Majnûn Layla)* (**Taïeb Louhichi**, Tunisia, 1989)
- Layla, the Bedouin (Layla el-Badawiya)* (Bahiga Hafez, Egypt, 1944)
- Lazy Sparrow, The* (Radhà Djubran, Egypt, 1991)
- Leap of Death, The (Qafzat al-Mawt)* (**Youssef Charafeddine**, Lebanon, 1986)

- Leaving Paradise (Al-Khouroug min al-Gannah)* (Mahmoud Zulficar, Egypt, 1967)
- Lebanese Rocket Society, The* (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France/Qatar, 2012)
- Lebanese Tales (Hakei Lebnani)* (**Assad Fouladkar**, Lebanon, n.d. awaiting release)
- Lebanon at Night (Lubnan fi-l-Layl)* (**Mohamed Selmane**, Lebanon, 1963)
- Lebanon in Turmoil* (**Jocelyn Saab**, Lebanon, 1975)
- Lebanon through the Cinema* (**Hady Zaccak**, Lebanon, 2003)
- Le grand voyage (The Great Voyage)* (Ismail Ferroukhi, France, Morocco, 2004)
- Leila* (**Dariush Mehrjui**, Iran, 1996)
- Leila and the Others (Leila et les autres)* (**Sid Ali Mazif**, Algeria, 1978)
- Leila and the Wolves (Layla wa-z-Ziab)* (Heiny Srour, Lebanon/Palestine/UK, 1984)
- Leili Is with Me* (**Kamal Tabrizi**, Iran, 1995)
- Leila Khaled: Hijacker* (Lina Makboul, Palestine/Sweden/Netherlands, 2006)
- Leisure Time (Awqat Faragh)* (Mohamed Mostafa, Egypt, 2006)
- Le jardin d'essai (The Test Garden)* (Dania Reymond, Algeria, 2016)
- Lemon Tree (Etz Limon)* (**Eran Riklis**, Israel/Germany/France, 2008)
- Lemon Tree, The (Shajarat a-Laymun)* (**Viola Shafik**, Egypt, 1993)
- L'enfant cheikh (The Child Sheikh)* (**Hamid Benani**, Morocco, 2011)
- Leo* (Josef Fares, Sweden, 2007)
- Leopard, The (Al-Fahd)* (**Nabil Maleh**, Syria, 1972)
- Les Enfants de la Chance (Children of Fortune)* (**Malik Chibane**, France, 2016)
- Les Transporteurs (Al-Hamlet / The Carriers)* (**Saïd Naciri**, Morocco, 2015)
- Letter from an Unknown Woman (Risala min Imra'a Mug'hula)* (**Salah Abu Seif**, Egypt, 1962)
- Letter from Beirut* (**Jocelyn Saab**, Lebanon, 1978)
- Letter to a Refusing Pilot* (**Akram Zataari**, Lebanon, 2013)
- Leyuad: A Trip to the Verses Well* (Gonzalo Moure/Brahim Chagaf/Inés G. Aparicio, Western Sahara, 2016)
- Life + 1 Day (Life and a Day / Abado yek rooz)* (Saeed Roustayi, Iran, 2016)
- Life and Nothing More (And Life Goes On / Zendegi va Digar Hich)* (**Abbas Kiarostami**, Iran, 1992)
- Life Is Sweet (Zendegi Shirin Ast)* (**Majid Mohseni**, Iran, 1956)
- Life Is Waiting* (Iara Lee, U.S./Western Sahara, 2015)

- Life on Earth (La vie sur terre)* (**Abderahmane Sissako**, Mali/Mauritania/France, 1998)
- Life or Death (Hayat aw Mawt)* (**Kamal El-Sheikh**, Egypt, 1954)
- Like Someone in Love (Mesl-e yek Ashegh)* (**Abbas Kiarostami**, France/Japan, 2012)
- Like Twenty Impossibles (Ki'annana 'Ashrun Mustahil)* (**Annemarie Jacir**, Palestine/U.S. 2003)
- Lila Says (Lila dit ça)* (**Ziad Doueiri**, France/UK, 2004)
- Lilly* (**Marwan Hamed**, Egypt, 2001)
- Lina* (Ramin Rasouli, Afghanistan/Iran/Netherlands, 2017)
- Lion's Heart (Qalb el-Asad)* (Karim El Sobky, Egypt, 2013)
- Lisa* (Ahmed Zain, UAE, 2016)
- Little Ayşe (Ayşecik)* (Memduh Ün, Turkey, 1960)
- Little Bit of Freedom, A (Kleine Freiheit)* (Yüksel Yavuz, Germany, 2003)
- Little Lady (Küçük Hanımefendi)* (**Nejat Saydam**, Turkey, 1961)
- Little Millionairess, The (Al-Milyunira al-Saghira)* (**Kamal Karim**, Egypt, 1948)
- Little Senegal* (**Rachid Bouchareb**, France/Algeria/Germany, 2000)
- Little Stranger, The (Al-Gharib as-Saghir)* (**Georges Nasser**, Lebanon, 1961)
- Little Wars (Hurub Saghirah)* (**Maroun Baghdadi**, Lebanon/France, 1982)
- Little Witch, The (The Little Magician / Al-Sahirah al-Saghirah)* (**Niazi Mustafa**, Egypt, 1963)
- Little World of Bahador, The* (Abdollah Alimorad, Iran, 2000)
- Live from Baghdad* (Mick Jackson, U.S., 2002)
- Living in Paradise (Vivre au paradis)* (**Bourlem Guerdjou**, France/Algeria/Belgium/Norway, 1998)
- Lizard, The (Marmoulak)* (**Kamal Tabrizi**, Iran, 2004)
- Local (Mahali)* (Imad Ahmed/Ismail Habash/Raed al-Helou, Palestine, 2002)
- Lola Pater* (**Nadir Moknèche**, France/Belgium, 2017)
- Long Awaited Song, The (Beklenen Şarkı)* (Orhon M. Arıburnu/Sami Ayanoğlu/**Cahide Sonku**, Turkey, 1954)
- Long Days (Al-Ayyam at-Tawila)* (**Tawfik Saleh**, Iraq, 1980)
- Long Days in Gaza (Ayyam Tawila fi Ghazze)* (**Rashid Masharawi**, Palestine, 1991)
- Longing (Haneen)* (Hussain Abbas Al Hulaybi, Bahrain, 2010)
- Long Live Love (Yahya el-Hubb)* (**Mohammad Karim**, Egypt, 1938)
- Look at Me (Regarde-moi)* (**Néjib Belkadhi**, Tunisia/France/Qatar, 2018)
- Look at the King in the Moon (Regarde le roi dans la lune)* (**Nabyl Lahlou**, Morocco, 2012)

- Looking for 1001 Nights (À la recherche des mille et une nuits)* (**Nacer Khemir**, Tunisia 1991)
- Looking for Muhyiddin* (**Nacer Khemir**, Tunisia, 2014)
- Looking for Oum Kulthoum* (**Shirin Neshat**, U.S., 2017)
- Looking for the Husband of My Wife (À la recherche du mari de ma femme / Al-Bahth 'an Zawj Imra'ati)* (**Mohamed Abderrahman Tazi**, Morocco, 1993)
- Looted and Hidden: Palestinian Archives in Israel* (Rona Sela, Israel, 2018)
- L'ordre du Jour* (**Michel Khleifi**, Belgium, 1992)
- Lor Girl, The (Dokhtar-e Lor)* (**Abdolhossein Sepanta**, India/Iran, 1933)
- Lost Horizon (L'horizon perdu)* (**Leïla Marrakechi**, France/Morocco, 2000)
- Lost Land* (Pierre-Yves Vanderweerd, Belgium/France/Western Sahara, 2011)
- Lost Love (Al-Hubb al-Da'i)* (**Henri Barakat**, Egypt, 1970)
- Lost Man, The* (**Danielle Arbid**, Lebanon/France, 2007)
- Lost Time (Zaman-e az Dast Rafteh)* (**Pouran Derakshandeh**, Iran, 1989)
- Lotfi* (**Ahmed Rachedi**, Algeria, 2015)
- Love Affair in Casablanca (Un amour à Casablanca)* (**Abdelkader Lagtaâ**, Morocco, 1990)
- Love Affairs of Hadj Mokhtar Soldi, The (Les amours de Haj Mokhtar Soldi)* (**Mustapha Derkaoui**, Morocco, 2001)
- Love at 40 (Chehel Salegi)* (Alireza Raisian, Iran, 2010)
- Love in Prison (Al-Hubb fi-l-Zinzana)* (Mohamed Fadel, Egypt, 1983)
- Love Me or Leave Me* (Charles Vidor, U.S., 1955)
- Love of My Life (Habib Al-'Umr)* (**Henri Barakat**, Egypt, 1947)
- Love on the Pyramid's Plateau (Al-Hubb Fawqa Hadabit al-Haram)* (**Atef El-Tayeb**, Egypt, 1986)
- Lover, The (HaMe'ahev)* (**Michal Bat-Adam**, Israel, 1985)
- Lover of the Monster (Ölümün Nefesi)* (Sergio Garrone, Italy/Turkey, 1974)
- Love without Frontier (Eshgh Bedoone Marz)* (**Pouran Derakshandeh**, Iran, 1998)
- Low Heights (Ertefa-e Past)* (**Ebrahim Hatamikia**, Iran, 2002)
- Lullaby for My Father (Shir Eres Le'Avi)* (**Amos Gitai**, France/Switzerland/Israel, 2012)
- Mabrouk Again* (Hany Tamba, Lebanon/France, 2000)
- Mad Yusuf (Deli Yusuf)* (**Atif Yilmaz**, Turkey, 1975)
- Madame Courage* (**Merzak Allouache**, Algeria/France, 2015)
- Made in Iran (Sakht-e Iran)* (**Amir Naderi**, U.S./Iran, 1978)
- Madman's Mirror (Le miroir du fou)* (**Narjiss Nejjar**, Morocco, 2002)

- Magic Box, The (La boîte magique)* (**Ridha Behi**, Tunisia, 2002)
- Magician: The Notion of Joy, The (Al-Saher: Nazareyet al-Bahga)* (**Radwan El-Kashef**, Egypt, 2002)
- Magnificent Century (Muhtesem Yüzyıl)* (Durul Taylan/Yagmur Taylan/Yagiz Alp Akaydin/Mert Baykal, Turkey, 2011–2014)
- Main Line (Khoun Bazi)* (**Rakhshan Bani-Etemad**, Iran, 2006)
- Make-Believe Horses (Chevaux de fortune)* (**Jilali Ferhati**, Morocco, 1995)
- Making Of (Akher Film)* (**Nouri Bouzid**, Tunisia, 2005)
- Malatili Bath, The (Hamam al-Malatili)* (**Salah Abu Seif**, Egypt, 1973)
- Ma'loul Celebrates Its Destruction (Ma'lul Tahtafilu bi Damariha)* (**Michel Khleifi**, Belgium/Palestine, 1985)
- Mamal Amricayi* (Shapur Gharib, Iran, 1975)
- Man and Six Women, A (Ragul wa Sit Settati)* (**Assad Fouladkar**, Egypt, 2007–2008)
- Man from Haifa, A (Haifawi)* (Darwish Abu al-Rish, Palestine, 2000)
- Man from Oran, The (L'Oranais)* (**Lyès Salem**, Algeria/France, 2014)
- Man in Our House, A (Fi Baytina Ragul)* (**Henri Barakat**, Egypt, 1961)
- Man of Ashes (L'homme de cendres / Rih as-Sid)* (**Nouri Bouzid**, Tunisia, 1986)
- Man of Honor, A (Un homme d'honneur / Insanon Sharif)* (Jeane-Claude Cods, Lebanon/France/Qatar, 2012)
- Man of Integrity (Lerd)* (**Mohammed Rasoulof**, Iran, 2017)
- Man Returned, A (Mahdi Fleifel, UK/Denmark/Netherlands/Denmark/Palestine, 2016)*
- Man Who Saved the World, The (Dünyayı Kurtaran Adam)* (Çetin İnanç, Turkey, 1982)
- Man with the Golden Soles, The (L'homme aux semelles d'or)* (**Omar Amiralay**, Lebanon, 2000)
- Manhattan by Numbers* (**Amir Naderi**, U.S., 1993)
- Marghe and Her Mother* (**Mohsen Makhmalbaf**, Italy/UK, 2019)
- Mariam* (Faiza Ambah, France/Saudi Arabia/U.S./UAE, 2016)
- Marion, 13 ans pour toujours (Marion, 13 Years Old Forever)* (**Bourlem Guedjou**, France, 2016)
- Maritime Silk Road, The (Rah-e Abi-e Abrisham)* (Muhammad Bozorgnia, Iran/China/Thailand, 2011)
- Market of Death (Ölüm Pazarı)* (**Zeki Ökten**, Turkey, 1963)
- Marock* (**Leïla Marrakechi**, Morocco/France, 2005)
- Marooned in Iraq (Songs of My Homeland / Gomgashtei Dar Aragh)* (**Bahman Qobadi**, Iran, 2002)
- Marriage by National Decree (Gawaz Biqarar Gomhury)* (**Khaled Youssef**, Egypt, 2001)
- Martian, The* (Ridley Scott, UK/U.S./Hungary, 2015)

- Mary Shelley* (**Haifaa Al-Mansour**, UK/Luxemburg/U.S./Ireland, 2017)
- Mascarades* (**Lyès Salem**, Algeria/France, 2007)
- Mask of an Enlightened Woman, The* (*Le masque d'une éclaircie*) (Mohamed Benayat, France/Algeria, 1974)
- Massaker* (Monika Borgmann/Lokman Slim, Lebanon, 2005)
- Master Hassan* (*Al-Usta Hassan*) (**Salah Abu Seif**, Egypt, 1952)
- Matares* (*Matarès*) (**Rachid Benhadj**, Algeria, 2019)
- Matter of Life and Death, A* (Michael Powell, UK, 1946)
- Matzpen* (Eran Torbinder, UK, 2003)
- May Lady, The* (*Banu-ye Ordibehesht*) (**Rakhshan Bani-Etemad**, Iran, 1997)
- Mazen and the Ant* (*Mazen wa-n-Nemla*) (**Borhane Alaouié**, Lebanon, 2008)
- Measures of Distance* (**Mona Hatoum**, Lebanon/Netherlands/UK/Palestine, 1988)
- Meeting Resistance* (Molly Bingham/Steve Connors, Iraq, 2007)
- Mehdi in Black and the Hot Pants* (*Mehdi Meshki va Shalvarak-e Dagh*) (Nezam Fatemi, Iran, 1972)
- Mektoub* (**Ali Ghalem**, Algeria/France, 1970)
- Mektoub* (**Nabil Ayouch**, Morocco, 1997)
- Mektoub My Love: Canto One* (*Mektoub My Love: Canto Uno*) (**Abdelatif Kechiche**, France/Italy, 2017)
- Mektoub My Love: Intermezzo* (**Abdellatif Kechiche**, France, 2019)
- Melbourne* (Nima Javidi, Iran, 2014)
- Melodrama Habibi* (*Une chanson dans la tête*) (Hany Tamba, France/Lebanon, 2008)
- Mem and Zin* (Ümit Elçi, Turkey/Kurdish, 1991)
- Mémoire ocre* (**Daoud Aoulad-Syad**, Morocco, 1989)
- Memoirs of an Adolescent* (*Diaries of a Teenager / Muzakkerat Muraheqa*) (**Inas al-Deghidi**, Egypt, 2002)
- Memory in Detention* (*Mémoire en détention*) (**Jilali Ferhati**, Morocco, 2004)
- Me, My Sister and "the Thing"* (**Kaouther Ben Hania**, Tunisia, 2006)
- Men at Work* (*Kargaran Mashghoole Karand*) (**Mani Haghighi**, Iran, 2006)
- Menahi* (Ayman Makram, Saudi Arabia, 2008)
- Men under the Sun* (*Rijol fi-sh-Shams*) (Marwan al-Muazen/Mohammed Shahin/**Nabil Maleh**, Syria, 1970)
- Mercedes* (*Marsidis*) (**Yousry Nasrallah**, Egypt, 1993)
- Merging Paths* (*Birleşen Yollar*) (**Yücel Çakmaklı**, Turkey, 1970)
- Merry Cuba* (*Cuba feliz*) (**Karim Dridi**, France, 1999)
- Message, The* (Moustapha Akkad, Lebanon/Libya/Kuwait/Morocco/UK/Saudi Arabia, 1977)

- Metamorphosis (Metamorfoz)* (Feyzi Tuna, Turkey, 1992)
- Metro, The* (Bipin Prabhakar, India, 2011)
- M for Mother (Mim Mesle Madar)* (Rasoul Mollaqlipour, Iran, 2006)
- Microphone** (Ahmad Abdallah, Egypt, 2010)
- Midnight Express* (Alan Parker, U.S./UK, 1978)
- Milad* (**Abolfazl Jalili**, Iran, 1983)
- Militantes (Militant Women)* (**Sonia Chamkhi**, Tunisia, 2012)
- Milky Way** (*Samanyolu*) (Orhan Aksoy, Turkey, 1967)
- Milky Way, The (Darb at-Tabbanat)* (Ali Nassar, Israel/Palestine, 1997)
- Millefeuille* (**Nouri Bouzid**, Tunisia/France, 2013)
- Millipede (Hezarpa / A Thousand)* (Abolhassan Davoodi, Iran, 2018)
- Min Dît: The Children of Diyarbakır (Before Your Eyes)* (Miraz Bezar, Germany/Turkey, 2009)
- Minarets in Temecula* (John Odam, U.S., 2012)
- Mine** (**Atif Yilmaz**, Turkey, 1982)
- Mint Tea (Le thé à la menthe)* (Abdelkrim Bahloul, France, 1984)
- Miraculous Droplet, The (La Goutte miraculeuse)* (Zouhair Mahjoub, Tunisia, 2009)
- Miral* (Julian Schnabel, France/Italy/Israel/India/U.S., 2010)
- Miramar* (**Kamal El-Sheikh**, Egypt, 1969)
- Mirka* (**Mohamed Rachid Benhadj**, Italy/Algeria, 1999)
- Mirror, The (Aayeneh)* (**Jafar Panahi**, Iran, 1997)
- Mirrors of Silence (Mirai as-Samut)* (**Nawaf Al Janahi**, UAE, 2006)
- Mishgias Sawah* (Ali Muhib, Egypt, 1979)
- Miss Hanafi (Al-Anisa Hanafi)* (**Fatin Abdel-Wahab**, Egypt, 1954)
- Missing* (Costa-Gavras, U.S., 1981)
- Missing Lebanese Wars** (**Walid Raad**, Lebanon/U.S., 1996)
- Mission: Impossible—Ghost Protocol* (Brad Bird, U.S./UAE/Czech Republic/Russia/India/Canada, 2011)
- Mission in Tel Aviv (Muhimma fi Tal-Abib)* (Nader Galal, Egypt, 1992)
- Mohajer* (**Ebrahim Hatamikia**, Iran, 1990)
- Mohammed V: Paths of Freedom (Mohammed V, les chemins de la liberté)* (**Ahmed Maamouni**, Morocco, 2015)
- Molla Nasreddin (Nasreddin's Apple)* (Esfandiar Ahmadi, Iran, 1957)
- Moment of Innocence, A (Bread and Vase / Nun va Goldun)* (**Mohsen Makhmalbaf**, Iran/France, 1996)
- Moments de la vie d'un femme (Rega'im)* (Michal Bat-Adam, Israel/France, 1979)
- Momo Mambo* (**Leïla Marrakechi**, France, 2003)
- Mongols (Mogholha)* (**Parviz Kimiavi**, Iran, 1974)
- Monster, The (Al-Wahsh)* (**Salah Abu Seif**, Egypt, 1954)
- Monty Python's Life of Brian* (Terry Jones, UK, 1979)

- Moon Wedding* (*Noce de lune / 'Urs al-Qamar*) (**Taieb Louhichi**, Tunisia, 1998)
- Moonlight* (*Nilavu*) (Ajith Nair, India, 2010)
- Morituri* (**Okacha Touita**, Algeria 2007)
- Moroccan Chronicles* (*Chroniques marocaines / Waqa'i Maghribia*) (**Moumen Smihi**, Morocco, 1999)
- Moroccan Goumiers, The* (*Les goumiers marocains*) (**Ahmed Maanouni**, Morocco, 1992)
- Moroccan in Paris, A* (*Un Marocain à Paris*) (**Saïd Naciri**, Morocco, 2011)
- Morocco France: A History in Common* (**Ahmed Maanouni**, Morocco, 2005/6)
- Mosk, The* (*Al-Jamaâ / La mosquée*) (**Daoud Aoulad-Syad**, Morocco/France, 2010)
- Mossad* (*HaMossad*) (Alan Gur Arye, Israel, 2019)
- Most Dangerous Man in the World, The* (*Akhtar Ragul fi-l- 'Alam*) (**Niazi Mustafa**, Egypt, 1967)
- Mostefa Ben Boulaid* (**Ahmed Rachedi**, Algeria, 2008)
- Mother of Light and Her Daughters, The* (**Viola Shafik**, Egypt, 1999)
- Mother of the Bride* (*Umm al- 'Arusah*) (Atef Salem, Egypt, 1963)
- Motherland* (*Zadboom*) (Abolhassan Davoodi, Iran, 2009)
- Moudaress* (**Mohammad Malas/Omar Amiralay/Oussama Mohammad**, Syria, 1996)
- Mountain, The* (*Al-Jabal*) (**Ghassan Salhab**, Lebanon, 2010)
- Mountain, The* (*Dağ*) (Alper Çağlar, Turkey, 2012)
- Mountain, The* (*HaHar*) (Hanna Elias, Israel/Palestine, 1991)
- Mountain between Us, The* (**Hany Abu-Assad**, U.S./Palestine, 2017)
- Mr. Fish* (*El Sayed el Bolti*) (**Tawfik Saleh**, Egypt, 1967)
- Mr. Naïve* (*Aqa-ye Halu*) (**Dariush Mehrjui**, Iran, 1970)
- Mrs. Salkım's Diamonds* (*Salkım Hanımın Taneleri*) (Tomris Giritlioğlu, Turkey, 1999)
- Much Loved* (**Nabil Ayouch**, France/Morocco, 2015)
- Much Love Will Kill You* (**Christophe Karabache**, Lebanon/France, 2012)
- Muhammad, Legacy of a Prophet* (**Omar al-Qattan**, U.S./UK/Palestine/Saudi Arabia, 2002)
- Mulberry House, The* (*Bayt at-Toot*) (Sara Ishaq, Egypt/Syria/UK/Yemen/UAE, 2013)
- Murky Death* (*La mort trouble*) (**Férid Boughedir**/Claude d'Anna, Tunisia, 1970)
- Mustafa* (Can Dündar, Turkey, 2008)
- Mustafa Kamel* (**Ahmed Badrakhan**, Egypt, 1952)
- Mustang* (Deniz Gamze Ergüven, Turkey/France/Germany/Qatar, 2015)

- Mute Contact (Rabete)* (**Pouran Derakshandeh**, Iran, 1986)
- My Aunt (Teyzem)* (**Halit Refiğ**, Turkey, 1986)
- My Brother (Yulie Cohen Gerstel*, Israel, 2007)
- My Country, My Country* (Laura Poitras, U.S., 2006)
- My Father Amin (Baba Amin)* (**Youssef Chahine**, Egypt, 1950)
- My Father and My Son (Babam ve Oğlum)* (Çağan Irmak, Turkey, 2005)
- My Father Is Up the Tree (Abi Fawq al-Shagara)* (**Hussein Kamal**, Egypt, 1969)
- My Father, the Guest Worker (Mein Vater, der Gastarbeiter)* (Yüksel Yavuz, Germany, 1994)
- My Great Nation (Ezzedine Zulficar*, Egypt, 1961)
- My Heart Beats Only for Her (Ma Hataftu Li Ghayriha)* (**Mohamed Soueid**, Lebanon, 2008)
- My Homeland (Memleketim)* (**Yücel Çakmaklı**, Turkey, 1975)
- My Home, Your War* (Kylie Grey, Australia, 2006)
- My Israel (Yulie Cohen Gerstel*, Israel, 2008)
- My Land Zion (Yulie Cohen Gerstel*, Israel, 2004)
- My Living Body, My Dead Body (Ghassan Salhab*, Lebanon, 2001/03)
- My Love (Habib el- 'Amr)* (**Henri Barakat**, Egypt, 1974)
- My Love Awaits Me by the Sea (Habibi Bistanani 'and al-Bahr)* (Mais Darwazah, Jordan/Germany/Palestine/Qatar, 2013)
- My Love Forever? (Habibi Da 'iman?)* (**Hussein Kamal**, Egypt, 1980)
- My Michael (Micha'el Sheli)* (Dan Wolman, Israel, 1975)
- My Name Is Khan* (Karen Johar, India, 2010)
- My One and Only Love (You Are My Love / Anta Habibi)* (**Youssef Chahine**, Egypt, 1957)
- My Pink Room (Ghurfatı 'Ahriyat a-Lawn)* (Vachan Sharma/Meqdad Al-Kout, Kuwait, 2013)
- My Prostitute Lover (Selvi Boylum Al Yazmalım)* (**Lütfi Ö. Akad**, Turkey, 1968)
- My Sweet Pepperland* (Huner Saleem, France/Germany/Iraq, 2013)
- My Terrorist (Yulie Cohen Gerstel*, Israel, 2002)
- My Very Private Map (Khartati-l-Khassa Jiddan)* (Sobhi al-Zobaidi, Palestine, 1998)
- My Wife and the Dog (Zawgati wa-l-Kalb)* (Sa'id Marzuq, Egypt, 1971)
- My Wife, the General Manager (Mirati Mudir 'Am)* (**Fatin Abdel-Wahab**, Egypt, 1966)
- Nagui El Ali (Atef El-Tayeb*, Egypt, 1991)
- Nahid* (Ida Panahande, Iran, 2015)
- Nahla (Farouk Beloufa*, Algeria, 1979)
- Nameless Night, The (Adsiz Cengaver)* (**Halit Refiğ**, Turkey/Germany, 1970)
- Napalm (Nabil Maleh*, Syria, 1970)

- Nappily Ever After* (**Haifaa Al-Mansour**, U.S., 2018)
- Narcissus* (**Aziz Rouhou**) (**Sonia Chamkhi**, Tunisia, 2016)
- Nargess* (**Rakhshan Bani-Etemad**, Iran, 1992)
- Narges, the Bride of Kurdistan* (*Narges Buki Kurdistan*) (Mekki Abdul-lah, Iraq/Kurdish, 1992)
- Nasser '56* (*Nasir 56*) (Mohamed Fadel, Egypt, 1996)
- Nation Estate* (Larissa Sansour, Denmark/Palestine, 2012)
- Nation Is Awakening, A* (*Bir Millet Uyanyyor*) (**Muhsin Ertuğrul**, 1932; **Ertem Eğilmez**, 1966)
- Nature Morte* (**Akram Zaatari**, Lebanon, 2007)
- Nazareth 2000* (*Nasira Alfayn*) (**Hany Abu-Assad**, Palestine/Netherlands, 2000)
- Nearby Sky* (*Sama Qaribah*) (**Nujoom Alghanem**, UAE, 2014)
- Nebuchadnezzar* (*Nabouched Nossor*) (Kamel al-Azawi, Iraq, 1962)
- Necklace and the Bracelet, The* (*Al-Tawq wa-l-Iswara*) (**Khairy Beshara**, Egypt, 1986)
- Negar's Role* (*Naghshe Negar*) (Ali Atshani, Iran, 2014)
- Neighbors* (*Voisin voisines*) (**Malik Chibane**, France, 2005)
- Neighbors of Abou Moussa, The* (*Les voisines d'Abou Moussa*) (**Mohamed Abderrahman Tazi**, Morocco, 2003)
- Neuilly sa mère, sa mère!* (*Neuilly His Mother, His Mother!*) (Gabriel Julien-Lafférière/Jamel Bensalah, France, 2018)
- New Day in Old Sana'a, A* (**Bader Ben Hirsi**, UK/Yemen, 2005)
- New Explorers, The* (James Hill, UK, 1955)
- New Romantics, The* (*Les nouveaux romantiques*) (Mohamed Benayat, Algeria/France, 1979)
- News from Home / News from House* (**Amos Gitai**, Belgium/France/Israel, 2006)
- Night, The* (*A-Layl*) (**Mohammad Malas**, Syria, 1992)
- Night Baghdad Fell, The* (*Laylat Suqut Baghdad*) (Muhammad Amin, Egypt, 2006)
- Nightfall* (**Mohamed Soueid**, Lebanon, 2000)
- Nightingale's Prayer, The* (*The Call of the Curlew / Du'a' al-Karawan*) (**Henri Barakat**, Egypt, 1959)
- Night Is Afraid of the Sun, The* (*La nuit a peur du soleil*) (**Mustapha Badie**, Algeria, 1966)
- Night of Counting the Years, The* (*The Mummy / Al-Mummiya*) (**Shadi Abdel-Salam**, Egypt, 1968)
- Night of Destiny, The* (*La nuit du destin*) (Abdelkrim Bahloul, Algeria/France, 1997)
- Night of Fatma's Arrest, The* (*Laylat al-Qabd 'ala Fatima*) (**Henri Barakat**, Egypt, 1984)
- Night of Love* (*Al-Laylat Gharam*) (**Ahmed Badrakhan**, Egypt, 1951)

- Night of the Crime, The* (*La nuit du crime / Laylat Qatl*) (**Nabyl Lahlou**, Morocco, 1991)
- Night of the Decade, The* (*La nuit de la décennie / Laylat as-Sanawât Al-'Achr*) (**Brahim Babaï**, Tunisia, 1991)
- Night of the Hunchback, The* (*Shab-e-Ghozi*) (**Farrokh Ghaffari**, Iran, 1965)
- Night Shift* (*Shift-e Shab*) (**Niki Karimi**, Iran, 2015)
- Night Talk* (*Kalam a-Layl*) (**Inas al-Deghidi**, Egypt, 1999)
- Night Watchman, The* (*Al-Haris*) (Khalil Shawqi, Iraq, 1968)
- Nights of the Jackal* (*Layali Ibn Awa*) (**Abdullatif Abdul-Hamid**, Syria, 1989)
- Nights of the Zayandeh-Rud* (*Shabha-ye Zayandeh Rud*) (**Mohsen Makhmalbaf**, Iran, 1990)
- Nihavend Miracle* (*Nihavend Mucize*) (**Atif Yilmaz**, Turkey, 1997)
- Nile Boy* (*Ibn al-Nil*) (**Youssef Chahine**, Egypt, 1951)
- Nile Hilton Incident, The* (*Cairo Confidential*) (Tarik Saleh, Morocco/Sweden/Denmark/Germany/France, 2017)
- No End in Sight* (Charles Ferguson, U.S., 2007)
- No Harm Done* (*Même pas mal*) (**Nadia El Fani**/Alina Isabel Perez, France/Tunisia, 2012)
- No Land's Song* (Ayat Najafi, Germany, 2014)
- Nomads, The* (*Les nomades*) (**Sid Ali Mazif**, Algeria, 1975)
- No More, the Return* (Ayaz Kamalov, UAE, 2014)
- No One Knows about Persian Cats* (*Kasi az Gorbe-haye Irani Khabar Nadareh*) (**Bahman Qobadi**, Iran, 2009)
- No Time for Love* (*La Waqt li-l-Hubb*) (**Salah Abu Seif**, Egypt, 1963)
- Normal* (*Nema wa Rih*) (**Sonia Chamkhi**/Lassaad Dkhili, Tunisia, 2002)
- Normal!* (**Merzak Allouache**, Algeria, 2011)
- Not Going There, Don't Belong Here* (Helga Tawil-Souri, U.S./Palestine, 2002)
- Nothing to Do* (David Salomon/Frenkel Herschel, Egypt, 1936)
- Not without My Daughter* (Brian Gilbert, U.S., 1991)
- Noua* (*Nua*) (**Abdelaziz Tolbi**, Algeria, 1972)
- "Nouba" of the Women of Mount Chenoua, The* (*La Nouba des femmes du Mont Chenoua*) (**Assia Djebbar**, France, 1978)
- Nous* (*Nihna*) (**Danielle Arbid**, Lebanon/France, 2005)
- Nutmaker Horhor* (*Leblebici Horhor*) (**Sigmund Weinberg**, Turkey, 1916)
- Objects of War* (**Lamia Joreige**, Lebanon, 2000–2006)
- Obstacle* (Nida Sinnokrot, Palestine/U.S., 2003)
- Oded the Wanderer* (*Oded HaNoded*) (Natan Axelrod/Chaim Halachmi, Palestine, 1932)
- Odyssey, An* (*Une odysée*) (**Brahim Babaï**, Tunisia, 2004)

- Off Frame (AKA Revolution until Victory)** (*Kharej al-Itar aw Thawra Hata el-Nasir*) (Mohanad Yaqubi, Palestine/France/Jordan/Lebanon/U.S./UK, 2015)
- Off Limits** (*Kharej az Mahdudeh*) (**Rakhshan Bani-Etemad**, Iran, 1987)
- Offside** (**Jafar Panahi**, Iran, 2006)
- Of Seduction** (Nisreen Khodr/**Ghassan Salhab**, Lebanon, 1999)
- Ogress, The** (*L'ogresse*) (**Nacer Khemir**, Tunisia, 1977)
- Oh, Dear** (*Eyyvah Eyyvah*) (Hakan Algül, Turkey, 2010)
- Oh, Dear 2** (*Eyyvah Eyyvah 2*) (Hakan Algül, Turkey, 2011)
- Oh, Dear 3** (*Eyyvah Eyyvah 3*) (Hakan Algül, Turkey, 2014)
- Oh Eve** (*Beware of Eve / Ah min Hawwa*) (**Fatin Abdel-Wahab**, Egypt, 1962)
- Oil across Arabia** (Trans-Arabian Pipeline Company/ARAMCO, U.S./Saudi Arabia, 1950)
- Oil Factor: Behind the War on Terror, The** (Audrey Brohy/Gerard Ungerman, U.S., 2005)
- Oil in Kuwait** (KOC, UK/Kuwait, 1948)
- Oil Spill in Lebanon, The** (**Hady Zaccak**, Lebanon, 2007)
- Oil War Will Not Happen, The** (*La guerre du pétrole n'aura pas lieu*) (**Souheil Ben Barka**, Morocco, 1974)
- OK Mister** (**Parviz Kimiavi**, Iran, 1978)
- Olive Harvest, The** (*Mawsim az-Zaytun*) (Hanna Elias, U.S./Palestine, 2003)
- Olympics in Camp** (*Olimpic Dar Camp*) (**Majid Majidi**, Iran/Afghanistan, 2003)
- Omar** (*'Umar*) (**Hany Abu-Assad**, Palestine, 2013)
- Omar and Salma** (Akram Fareed, Egypt, 2007)
- Omar and Salma 2** (Akram Fareed, Egypt, 2009)
- Omar and Salma 3** (Akram Fareed, Egypt, 2012)
- Omar Gatlati** (**Merzak Allouache**, Algeria, 1975)
- Omar's Journey** (*Mushwar Omar*) (**Mohamed Khan**, Egypt, 2004)
- On a Day of Ordinary Violence, My Friend Michel Seurat . . .** (**Omar Amiralay**, Lebanon 1996)
- On Borrowed Time** (*Shabab Sheyab*) (Yasir Al-Yasiri, UAE, 2018)
- On Boys, Girls and the Veil** (*Sobyan wa Banat*) (**Yousry Nasrallah**, Egypt, 1995)
- Once Upon a Time** (*Ayrowen / Il était une fois*) (**Brahim Tsaki**, Algeria, 2000)
- Once Upon a Time** (*He Bû Tune Bû / Bir Varmış Bir Yokmuş*) (Kazım Öz, Turkey, 2014)
- Once Upon a Time, Beirut** (*Kanya ya ma Kan, Beyrut*) (**Jocelyn Saab**, Lebanon/France/Germany, 1995)

- Once Upon a Time Cinema* (Naser al-Din Shah, *Actor-e Sinema*) (**Mohsen Makhmalbaf**, Iran, 1992)
- Once Upon a Time in Anatolia* (*Bir Zamanlar Anadolu'da*) (**Nuri Bilge Ceylan**, Turkey/Bosnia and Herzegovina, 2011)
- "Once You've Shot the Gun You Can't Stop the Bullet"* (**Jayce Salloum**, U.S., 1988)
- One and Five* (Noshi Iskandar, Egypt, 1969)
- One Day in a Year* (*Senede Bir Gün*) (Ferdî Tayfur, Turkey, 1946)
- One Day, You'll Understand* (*Meuhar Yoter*) (**Amos Gitai**, France/Germany/Israel, 2008)
- One for the Heart* (*Al-Qalb Luh Wahid*) (**Henri Barakat**, Egypt, 1945)
- One Hundred Faces for a Single Day* (**Christian Ghazi**, Lebanon, 1970)
- One Minute Less of Sunshine* (*Une Minute de soleil de moins*) (**Nabil Ayouch**, Morocco, 2002)
- One More Day* (*Yek Rouz Bishtar*) (**Babak Payami**, Iran, 1999)
- One Night* (**Niki Karimi**, Iran, 2005)
- One Shot* (Nurit Kedar, Israel, 2004)
- Ongoing Smile* (**Mohsen Makhmalbaf**, South Korea/Iran, 2015)
- Only Men Go to the Grave* (*Ar-Rijal faqat End ad-Dafn*) (Abdulla Al-Kaabi, UAE/Iran, 2016)
- Only Way Out, The* (*Ana wa Alakhar*) (**Haifaa Al-Mansour**, Saudi Arabia, 2001)
- On Photography, People and Modern Times* (**Akram Zataari**, Lebanon, 2010)
- On the Edge* (*Sur la planche*) (**Leïla Kilai**, Germany/Morocco/France, 2011)
- On the Road* (*'Ala Tariq*) (**Nawaf Al Janahi**, UAE, 2003)
- Open Door, The* (*Al-Bab al-Maftuh*) (**Henri Barakat**, Egypt, 1963)
- Open Your Eyes* (Mona Abou El Nasr, Egypt, 2000)
- Operation: Golden Phoenix* (**Samir Al-Ghoussaini**, Lebanon, 1994)
- Operation Bethlehem* (*Open Bethlehem*) (**Leila Sansour**, Palestine/UAE/UK/U.S., 2014)
- Opération Maillot* (**Okacha Touita**, Algeria, 2015)
- Operation Thunderbolt* (*Mivtza Yonatan*) (Menachem Golan, Israel, 1977)
- O, Persecuted* (**Basma Alsharif**, Palestine/UK, 2014)
- Opium and the Baton, The* (*The Opium and the Stick / L'opium et le baton*) (**Ahmed Rachedi**, Algeria, 1969)
- Orange Suit* (*Narenji Poush*) (**Dariush Mehrjui**, Iran, 2012)
- Ordeal, The* (*The Test / At-Tajruba*) (Fuad Al-Tuhami, Iraq, 1977)
- Order in Satellite City* (**Sherif El-Azma**, Egypt, 1997)
- Oriental Story* (Najdat Anzour, Jordan/Syria, 1991)

- Orphanage, The (Parwadeshgah)* (Shahrbanoo Sadat, Denmark/Luxembourg/France/Germany/Afghanistan, 2019)
- Osama* (Siddiq Barmak, Afghanistan/Iran/Netherlands/Japan, 2003)
- Othello (Che cosa sono le nuvole?)* (Pier Paolo Pasolini, Italy, 1968)
- Other, The (Al-Akhar)** (**Youssef Chahine**, Egypt, 2002)
- Other France, The (L'autre France)* (**Ali Ghalem**, France, 1975)
- Other World, The (L'autre monde)* (**Merzak Allouache**, Algeria, 2001)
- Ouarzazate Movie* (Ali Essafi, Morocco/France, 2001)
- Ouija* (**Khaled Youssef**, Egypt, 2005)
- Our Dreams . . . When? (Ahlamna . . . Emta?)* (Hicham Kayed, Palestine/Lebanon, 2001)
- Our Forbidden Places (Nos lieux interdits)* (**Leïla Kilani**, Morocco/France, 2008)
- Our Mothers (Nos mères)* (**Mustapha Badie**, Algeria, 1963)
- Ouroboros* (**Basma Alsharif**, Palestine/France/Belgium/Qatar, 2017)
- Our Sweet Days (Ayyamna al-Helwa)* (Helmi Halim, Egypt, 1955)
- Our Times* (**Rakhshan Bani-Etemad**, Iran, 2002)
- Out of Coverage (Kharej at-Tagtia)* (**Abdullatif Abdel-Hamid**, Syria, 2007)
- Out of Life** (*Kharij al-Hayat / Hors la vie*) (**Maroun Baghdadi**, Lebanon/France, 1990)
- Out on the Street** (*Barra fi-l-Shara'*) (Jasmina Metwaly/Philip Rizk, Egypt, 2015)
- Outcast, The (Ekhrariha)* (Masoud Dehnamaki, Iran, 2007)
- Outcast 2, The (Ekhrariha 2)* (Masoud Dehnamaki, Iran, 2009)
- Outcast 3, The (Ekhrariha 3)* (Masoud Dehnamaki, Iran, 2011)
- Outside the Law (Hors-la-loi)* (**Rachid Bouchareb**, France/Algeria/Belgium/Tunisia/Italy, 2010)
- Over Their Dead Bodies: Tantoura . . . the Forgotten Massacre ('Ala Ajsadehim: Tantura . . . al Majzura al-Minsiya)* (**Arab Loutfi**, Egypt, 2008)
- Pal, The (Le pote)* (**Hassan Benjelloun**, France, 2002)
- Palace of Desire (Qasr al-Shawq)* (Hassan El-Imam, Egypt, 1967)
- Palestine, a People's Record (Filistin: Sijil Sha'b)* (Sobhi al-Zobaidi, Palestine, 1994)
- Palestine, Summer 2006* (Raed Andoni, Palestine/Switzerland, 2006)
- Palm Agency (Wekalt El Balah)* (Hossam Eddin Mostafa, Egypt, 1982)
- Pandora's Box (Pandora'nin Kutusu)* (**Yeşim Ustaoglu**, Turkey/France/Germany/Belgium, 2008)
- "Panoramique"* (**Ghassan Salhab**, France, 1985)
- Paper House (House of Cards / Bayt min al-Waraq)* (**Hany Abu-Assad**, Netherlands, 1992)
- Parabola, The (La parabole)* (**Narjiss Nejjar**, Morocco, 1999)

- Paradise Now*** (*Al-Jinnah Alan*) (**Hany Abu-Assad**, Palestine/Israel, 2005)
- Paranorma: There Is Always a Dark Side*** (Diana Iskandarani/Thajba Al-Khalifa/Noora Smith, Bahrain, 2011)
- Paratroopers*** (*Masa Alunkot*) (Judd Ne'eman, Israel, 1977)
- Pari*** (**Dariush Mehrjui**, Iran, 1994)
- Parisienne*** (*Peur de rien*) (**Danielle Arbid**, France, 2015)
- Park, The*** (**Nujoom Alghanem**, UAE, 1997)
- Passage, The*** (*Al-Momar*) (**Sherif Arafa**, Egypt, 2019)
- Passion*** (*Bab el-Maqam*) (**Mohammad Malas**, Syria/Tunisia/France, 2005)
- Passover Fever*** (*Leyl La'sedah*) (Shemi Zarhin, Israel, 1995)
- Passport*** (*Jawaz as-Safar*) (**Rashid Masharawi**, Palestine, 1985/6)
- Past, The*** (*Le passé*) (**Asghar Farhadi**, France/Italy, 2013)
- Paternal House, The*** (*Kaneh Pedari*) (Kianoush Ayari, Iran, 2012)
- Patio, The*** (*Le patio*) (**Sid Ali Mazif**, Algeria, 2016)
- Pauvre Richard*** (**Malik Chibane**, France, 2013)
- Pay Back*** (*Tasvie Hesab*) (**Tahmineh Milani**, Iran, 2007)
- Peace, Propaganda and the Promised Land*** (Bathsheba Ratzkoff/Sut Jhally, U.S., 2004)
- Peddler, The*** (*Dastforush*) (**Mohsen Makhmalbaf**, Iran, 1987)
- People and the Nile, The*** (1968) (*People of the Nile / Al-Nass wa-l-Nil*) (**Youssef Chahine**, Egypt, 1968)
- People on the Horizon*** (**Khalifa Shaheen**, Bahrain, 1983)
- People on the Top*** (*Ahl al-Qima*) (**Ali Badrakhhan**, Egypt, 1981)
- People's Idol, The*** (*Ma'budat al-Gamahir*) (Helmi Rafla, Egypt, 1967)
- Pepee*** (Özhan Oda, Turkey, 2008–2015)
- Pépé Le Moko*** (Julien Duvivier, France, 1937)
- Perfect Candidate, The*** (**Haifaa Al-Mansour**, Saudi Arabia/Germany, 2019)
- Perfect Day, The*** (*Yaomon Akhar*) (**Joana Hadjithomas/Khalil Joreige**, Lebanon/France, 2005)
- Perfumed Garden, The*** (*Le jardin parfumé*) (**Yamina Benguigui**, France, 2000)
- Perfumes of Algiers*** (*Parfum d'Alger*) (**Rachid Benhadj**, Algeria, 2012)
- Persian Oil Industry: The Story of the Great National Enterprise, The*** (AIOC, UK/Iran, 1925)
- Persian Story*** (AIOC, UK/Iran, 1953)
- Petroleum and Kuwait*** (KOC, UK/Kuwait, 1948)
- P for Pelican*** (*P Mesl-e Pelikan*) (**Parviz Kimiavi**, Iran, 1970)
- Phantom Beirut*** (*Beyrouth fantôme / Ashbah Beirut*) (**Ghassan Salhab**, Lebanon/France, 1998)
- Pharoa*** (Jerzy Kawalerowicz, Poland, 1966)

- Phone Call after Midnight, A* (*Mukalama Ba'd Montasaf a-Layl*) (Helmi Rafla, Egypt, 1978)
- Photograph, The* (*Fotoğraf*) (Kazım Öz, Turkey/Kurdish, 2001)
- Picture, The* (**Maggie Morgan**, Egypt, 2002)
- Pictures of an Island* (**Khalifa Shaheen**, Bahrain, 1981)
- Pig* (*Khook*) (**Mani Haghighi**, Iran, 2018)
- Pigalle* (**Karim Dridi**, France/Tunisia, 1994)
- Pillow Secrets* (*Sarirou al-Assrar*) (**Jilali Ferhati**, Morocco/Qatar, 2013)
- Pinky Memsaab* (Shazia Ali Khan, Pakistan/UAE, 2018)
- Planet of the Arabs* (Jacqueline Salloum, U.S./Palestine, 2003)
- Planting of Girls, The* (**Viola Shafik**, Egypt, 1999)
- Playing Games with Grown-Ups* (*Al-Ala 'ab ma' al-Kibar*) (**Sherif Arafa**, Egypt, 1991)
- Playing with Giants* (*Al-Ala 'ab ma' al-Kebar*) (**Sherif Arafa**, Egypt, 1990)
- Pleasure Market* (*Suq al-Mut'a*) (Samir Seif, Egypt, 1999)
- Plunderers, The* (*Les spoliateurs / Al-Mufsidûn*) (**Mohamed Lamine Merbah**, Algeria, 1972)
- Poet of the Wastes* (Mohammad Ahmadi, Iran, 2005)
- Poisonous Roses* (*Ward Masmum*) (Ahmed Fawzi Saleh, Egypt, 2018)
- Policeman, The* (*HaShoter Azoulai*) (Ephraim Kishon, Israel, 1971)
- Pomegranate Siesta, The* (*Les siestes grenadine*) (**Mahmoud Ben Mahmoud**, Tunisia/Belgium, 1999)
- Port of Memory* (**Kamal Alfafari**, Palestine/Germany/France/UAE, 2009)
- Porter-Cabin in the Street* (*Prison in the Street / Karakun fi-l-Shari'*) (Ahmed Yehia, Egypt, 1986)
- Porto Farina* (*Farina Gate*) (**Ibrahim Letaïef**, Tunisia, 2019)
- Port Said* (*Bur Sa'id*) (**Ezzedine Zulficar**, Egypt, 1957)
- (*Posthumous*) (**Ghassan Salhab**, Lebanon, 2007)
- Postman, The* (*Al-Bustagi*) (**Hussein Kamal**, Egypt, 1968)
- Postman, The* (*Postchi*) (**Dariusz Mehrjui**, Iran, 1971)
- Postman, The* (*Le facteur / Sâi al-Barid*) (**Hakim Noury**, Morocco, 1979)
- Post-Oslo History, A* (**Annemarie Jacir**, U.S./Palestine, 1998)
- Powerchord / Skateboard* (**Sherif El-Azma**, Egypt, 2007)
- Prayer for the Absent, A* (*Prayer for the Absent One / La prière de l'absent / The Secret of the Milky Way / Le secret de la voie lactée*) (**Hamid Benani**, Morocco, 1995)
- President, The* (**Mohsen Makhmalbaf**, Georgia/France/UK/Germany, 2014)
- Prince, The* (*Le prince*) (**Mohamed Zran**, Tunisia, 2004)
- Prince Ehtejab* (*Shazdeh Ehtejab*) (**Bahman Farmanara**, Iran, 1974)
- Princess Tam-Tam* (Edmond Gréville, France, 1935)

- Prison Cell, The (Al-Takhshiba)* (**Atef El-Tayeb**, Egypt, 1983)
- Prisoner of Abu Zaabal, The (Sigin Abu Za'abal)* (**Niazi Mustafa**, Egypt, 1957)
- Private* (Saverio Costanzo, Italy, 2004)
- Professor, The (La professeur)* (**Mahmoud Ben Mahmoud**, Tunisia, 2013)
- Professor Fatima (Al-Ustadha Fatma)* (**Fatin Abdel-Wahab**, Egypt, 1952)
- Promises* (B. Z. Goldberg/Justine Shapiro/Carlos Bolado, U.S., 2001)
- Propaganda* (**Sinan Çetin**, Turkey, 1998)
- Protest (Eteraz)* (**Massud Kimiai**, Iran, 2000)
- Provisional Title (Titre provisoire / 'Unwânun Mu'aqqat)* (**Mustapha Derkaoui**, Morocco, 1984)
- PSA Project, The* (Cynthia Madansky, U.S., 2005)
- Psychogeography of Loose Associations, The* (**Sherif El-Azma**, Egypt, 2008)
- Public Relations ('Alaqqat 'Amat)* (**Samir Zikra**, Syria, 2005)
- Puppeteer, The (Al-Aragoz)* (Hani Lashin, Egypt, 1989)
- Purple Horizon (Mor Ufuklar)* (Olgun Özdemir, Turkey, 2017)
- Pygmalion* (Anthony Asquith/Lesley Howard, U.S., 1938)
- Pyramids and Their Antecedents, The (Al-Ahram w-Aqdamahum)* (**Shadi Abdel-Salam**, Egypt, 1984)
- Qarmat Beyitmarmat* (**Assad Fouladkar**, Egypt, 2019)
- Qarun's Treasure (Ganj-e Qarun)* (Siamak Yasemi, Iran, 1965)
- Qeysar (Caesar)* (**Massud Kimiai**, Iran, 1969)
- Quarrel, The* (**Eli Cohen**, Canada, 1991)
- Queen of the Road (Malkat HaKvish)* (Menachem Golan, Israel, 1971)
- Question* (Noshi Iskandar, Egypt, 1969)
- Quiet Days in Palestine (Jours tranquilles en Palestine)* (Fouad Elkoury, France/Palestine, 1998)
- Rabin, the Last Day (Le dernier jour de Yitzhak Rabin / Rabin, HaYom HaAkharon)* (**Amos Gitai**, Israel/France, 2015)
- Rachida* (**Yamina Bachir-Chouikh**, Algeria, 2002)
- Rafadan Tayfa* (Ismail Fidan, Turkey, 2013)
- Rage (Fureur)* (**Karim Dridi**, France, 2001)
- Raghaseye Shahr (The City's Dancer)* (Shapur Gharib, Iran, 1970)
- Raiders of the Lost Ark* (Steven Spielberg, U.S., 1981)
- Raid on Entebbe* (Irvin Kirshner, U.S., 1977)
- Ramses II* (**Shadi Abdel-Salam**, Egypt, 1986)
- Rana's Wedding: Another Day in Jerusalem ('Urs Rana: Quds fi Yaom Akhar)* (**Hany Abu Assad**, Palestine/Netherlands/UAE, 2002)
- Rango* (**Arab Loutfi**, Egypt, 1998)

- Rashed and Rajab (Rashed wa Rajab)* (Mohammed Saeed Harib, UAE, 2019)
- Rattle the Cage (Zinzana)* (Majid Al Ansari, UAE/Jordan, 2015)
- Raya and Sakina (Rayya wa Sakina)* (**Salah Abu Seif**, Egypt, 1953)
- Razzia* (**Nabil Ayouch**, Morocco/France/Belgium, 2017)
- Reason Is Bliss (Some Are Bright / Al-'Aql Zinah)* (Hassan Reda, Egypt, 1950)
- Rebel, The (Le rebelle / Al-Mutamarrid)* (**Omar Khelifi**, Tunisia, 1968)
- Rebels, The (Al-Mutamarridun)* (**Tawfik Saleh**, Egypt, 1966)
- Recep İvedik* (Togan Gökbakar, Turkey, 2008)
- Recep İvedik 2* (Togan Gökbakar, Turkey, 2009)
- Recep İvedik 3* (Togan Gökbakar, Turkey, 2010)
- Recep İvedik 4* (Togan Gökbakar, Turkey, 2014)
- Recep İvedik 5* (Togan Gökbakar, Turkey, 2017)
- Recep İvedik 6* (Togan Gökbakar, Turkey, 2019)
- Recollection* (**Kamal Alfahari**, Palestine, 2015)
- Recycled* (Mahmoud al Massad, Netherlands/Jordan, 2008)
- Redacted* (Brian De Palma, U.S./Canada, 2007)
- Red Army—PFLP: Declaration of World War, The (Sekigun—PFLP: Sekai sensô segen)* (Kôji Wakamatsu/Masao Adachi, Red Army Faction of Japan Revolutionary Communist League/Popular Front for the Liberation of Palestine, Japan/Palestine, 1971)
- Red Chewing Gum* (**Akram Zaatari**, Lebanon, 2001)
- Red Head (Mu-Sorkhe)* (Abdollah Ghyabi, Iran, 1975)
- Red Line (Khat-e Qermez)* (**Massud Kimiai**, Iran, 1983)
- Red Roses for Africa (Rosen für Afrika)* (**Sohrab Shahid Saless**, Germany, 1992)
- Red Yellow Blue (Ahmar Azraq Asfar)* (**Nujoom Alghanem**, UAE, 2013)
- Reed Dolls (Cane Dolls / Poupées de roseau / Arraïss min Qasab)* (**Jilali Ferhati**, Morocco, 1981)
- Reel Bad Arabs* (Sut Jhally, U.S., 2006)
- Refusal (The Denial / Le refus / Ar-Raft)* (**Mohamed Bouamari**, Algeria, 1982)
- Reluctant Fundamentalist, The* (Mira Nair, U.S./UK/Qatar, 2012)
- Rendezvous with a Stranger (Rendezvous with the Unknown / Mawid ma-l-Maghul)* (Atef Salem, Egypt, 1959)
- Report, The (Gozareh)* (**Abbas Kiarostami**, Iran, 1977)
- Report about Mina, A (Gozarehi dar Bareye Mina)* (Kaveh Mazaheri, Germany, 2015)
- Republic (Cumhuriyet)* (Ziya Öztan, Turkey, 1998)
- Requiem (Elegy / Marsi-yeh)* (**Amir Naderi**, Iran, 1975)
- Retouch, (Retoosh)* (Kaveh Mazaheri, Iran, 2017)
- Return, The (Dönüş)* (**Şoray Türkan**, Turkey, 1972)

- Return of the Hero, The* (**Samir Al-Ghoussaini**, Lebanon, 1983)
- Return of the Prodigal Son, The* ('*Awdat al-Ibn al-Dal*) (**Youssef Chahine**, Algeria/Egypt, 1976)
- Return to Zion* (*Shivat Zion*) (Ya'akov Ben-Dov, Palestine, 1920)
- Reza the Motorcyclist* (*Reza, the Driver / Reza Motori*) (**Massud Kimiai**, Iran, 1970)
- RGG Ayas* (Düşyeri Animation Studios, Turkey, 2014)
- Rhino Season* (*Fasle Kargadan*) (**Bahman Qobadi**, Iran/Turkey, 2012)
- Rice City* (**Sherif El-Azma**, Egypt, 2010)
- Ricochets* (*Shtei Etzba 'ot Mi'Tzidon*) (**Eli Cohen**, Israel, 1986)
- Rif Lover, The* (*L'amante du rif*) (**Narjiss Nejjar**, Morocco, 2011)
- Righteous Path, The* (**Okacha Touita**, Algeria, 2018)
- Rightful Yet Rightless* (Juliana Tafur, U.S., 2007)
- Ring* (**Bourlem Guerdjou**, France, 1987)
- Ring Seller, The* (*Baya' al-Khawatim*) (**Youssef Chahine**, Lebanon/Egypt, 1966)
- Rising Above: Women of Vietnam* (Heiny Srour, Vietnam/UK, 1995)
- Ritual in Transfigured Time* (Maya Deren, U.S., 1946)
- River, The* (*An-Nahr*) (Faisal al-Yasseri, Iraq, 1977)
- River of Love* (*Nahr al-Hubb*) (**Ezzedine Zulficar**, Egypt, 1960)
- Road, The** (*Al-Tariq*) (Hossam Eddin Mostafa, Egypt, 1966)
- Roadblocks* (*Hawajiz at-Tariqat*) (Hanna Elias, Palestine/U.S., 2002)
- Road of Hope* (*Tariq el-Amal*) (**Ezzedine Zulficar**, Egypt, 1957)
- Roads Full of Apricots** (Nigol Bezjian, Lebanon, 2001)
- Roads of Kiarostami, The* (**Abbas Kiarostami**, Iran, 2006)
- Road to Kabul* (Brahim Chkiri, Morocco, 2011)
- Road to Where, The* (*HaDerekh le'an*) (**Michal Bat-Adam**, Israel, 2016)
- Rock the Casbah* (**Leïla Marrakechi**, France/Morocco, 2013)
- Romantik Komedi* (Ketche, Turkey, 2010)
- Romantik Komedi 2* (*Bekarlīga Veda*) (Erol Özlevi, Turkey, 2013)
- Rome Rather Than You* (*Roma wa-l-N'touma*) (**Tariq Tegua**, Algeria/France/Germany/Netherlands, 2006)
- Roof, The* (**Kamal Aljafari**, Germany/Palestine, 2006)
- Rooftops, The* (*Es-Stouh / Les terrasses*) (**Merzak Allouache**, Algeria/France, 2013)
- Room 666* (*Chambre 666*) (Wim Wenders, France/F.R.G., 1982)
- Rose Seller, The* (*Bayat al-Ward*) (**Ali Al-Ariss**, Lebanon, 1943)
- Roses of Passion* (**Mohamed Soueid**, Lebanon, 1996)
- Roshmia** (Salim Abu Jabal, Palestine/Syria/Qatar/Lebanon/UAE, 2014)
- Rostam and Sohrab* (*Rostam va Sohrab*) (Shahrukh Rafi, Iran, 1957)
- Rostov-Lunada* (**Abderahmane Sissako**, Angola/Mauritania/France/Germany/Belgium, 1998)

- Rouge parole (Red Word)* (Elyes Baccar, Tunisia/Switzerland/Qatar, 2011)
- Rough Hands (Ayadin Kachina)* (**Mohamed Asli**, Morocco 2011)
- Roundabout in My Head, A (Fi rassi rond-point)* (Hassen Ferhani, Algeria/France, 2015)
- Route 181: Fragments of a Journey in Palestine-Israel* (**Michel Khleifi/Eyal Sivan**, Israel/Germany/France/Belgium/Palestine, 2004)
- Rumor of Love, A (Isha 'et Hubb)* (**Fatin Abdel-Wahab**, Egypt, 1960)
- Runner, The (Davandeh)* (**Amir Naderi**, Iran, 1985)
- Runner, The* (Saeed Taji Farouky, UK/France/Ireland/Spain/Western Sahara/Algeria, 2013)
- Rustom Sohrab* (Vishram Bedekar, India, 1963)
- Sabeel* (Khalid Al-Mahmoud, UAE, 2011)
- Sacrifice, The (Offret)* (Andrei Tarkovsky, Sweden/France/UK, 1986)
- Sacrificed, The (Les sacrifiés)* (**Okacha Touita**, France/Algeria, 1982)
- Sacrifices (Sunduq al-Dunia)* (**Oussama Mohammad**, Syria/France, 2002)
- Sadoun (Christophe Karabache*, France, 2015)
- Sa 'id Effendi* (Kameran Hosni, Iraq, 1957)
- Salaam Cinema (Salam Sinema)* (**Mohsen Makhmalbaf**, Iran, 1994)
- Saladin (El Nasir Salah El Din)* (**Youssef Chahine**, Egypt, 1963)
- Salami Aleikum* (Ali Samadi Ahadi, Germany, 2009)
- Salesman, The (Foroshandeh)* (**Asghar Farhadi**, Iran/France, 2016)
- Sallach Shabbati (Sallah)* (Ephraim Kishon, Israel, 1964)
- Sallama (Sallamah)* (**Togo Mizrahi**, Egypt, 1945)
- Salma's Dinner ('Asha' Salma)* (Nujoom Alghanem, UAE, 2012)
- Salt of This Sea (Annemarie Jacir*, Palestine/Belgium/France/Spain/Switzerland, 2008)
- Salut Cousin! (Hello, Cousin!)* (France/Algeria, **Merzak Allouache**, 1996)
- Salvation Army (L'armée du salut)* (Abdellah Taïa, France/Morocco/Switzerland, 2013)
- Samira's Garden (Les jardins de Samira / Samira fi Da 'iq)* (Latif Lahlou, Morocco, 2007)
- Sanctity (Hurma)* (Ahd Kamal, France/Saudi Arabia, 2012)
- Sandstorm (Rih ar-Raml)* (**Mohamed Lakhdar-Hamina**, Algeria, 1982)
- Sand Wind (Sand Storm / Vent de sable)* (**Mohamed Lakhdar-Hamina**, 1982)
- Sara (Dariush Mehrjui*, Iran, 1993)
- Sara (Saïd Naciri*, Morocco, 2013)
- Satanic Angels, The (Satan's Angels / Les anges de Satan / Malaikatou Ashaytan)* (**Ahmed Boulane**, Morocco, 2007)
- Satellite Shooters, The (Annemarie Jacir*, U.S./Palestine 2001)

- Satin Rouge* (Red Satin)** (Raja Amari, Tunisia, 2002)
- Savage Barricades* (Barricades sauvages)** (Mohamed Benayat, France/Algeria, 1975)
- Sayed Darwish* (Ahmed Badrakhan)**, Egypt, 1966)
- Scabies* (Gal)** (**Abolfazl Jalili**, Iran, 1987)
- Scales* (Sayidat al-Bahr)** (Shahad Ameen, UAE, 2019)
- Scarecrows, The* (Les épouvantails)** (**Nouri Bouzid**, Tunisia/Morocco/Luxembourg, 2019)
- Scenes from an Endless War*** (Norman Cowie, U.S., 2002)
- Scenes of Occupation from Gaza* (Mashahid min al-Ihtilal fi Ghazze)** (Mustafa Abu 'Ali, Palestine/Jordan, 1973)
- Scent of Youssef's Shirt, The* (Bu-ye Pirhan-e Yusof)** (**Ebrahim Hatamikia**, Iran, 1995)
- Scents of Shadows* (Abaq ath-Thalal)** (Hafiz Ali Abdulla, Qatar, 2009)
- Scout, The* (Dideban)** (**Ebrahim Hatamikia**, Iran, 1988)
- Scream of the Ants* (Shahr-e Zobaale Haa)** (**Mohsen Makhmalbaf**, Iran/France, 2006)
- Screams* (Hurlements / Çurrakh)** (**Omar Khelifi**, Tunisia, 1972)
- Screens of Sand* (Écrans de sable)** (**Randa Chahal Sabbagh**, Lebanon, 1988)
- Sea Is Behind, The* (Al-Bahr min Ouaraikoum)** (**Hicham Lasri**, Morocco/France/UAE/Lebanon, 2014)
- Search* (Search One / Jostaju-ye Yek)** (**Amir Naderi**, Iran, 1980)
- Search for a Scandal* (Al-Bahth 'an al-Fadihah)** (**Niazi Mustafa**, Egypt, 1973)
- Sea Shadow* (Dhil al-Bahr)** (**Nawaf Al Janahi**, UAE, 2011)
- Season of Men, The* (La saison des hommes)** (**Moufida Tlatli**, Tunisia, 2000)
- Sebate: The Shoe* (Daoud Aoulad-Syad)**, Morocco, 2012)
- Second Lady, The* (As-Sayeda Ath-Thaneya)** (Philippe Asmar, Lebanon, 2015)
- Second Man, The* (Al-Ragul al-Thani)** (**Ezzedine Zulficar**, Egypt, 1959)
- Secret Ballot* (Raye Makhfi)** (**Babak Payami**, Iran/Italy/Canada/Switzerland, 2001)
- Secret of the Grain, The* (Couscous / The Fish and the Grain / La graine et le mulet)** (**Abdellatif Kechiche**, France/Tunisia, 2007)
- Secrets* (HaSodot)** (Avi Neshet, France/Israel, 2007)
- Secrets of the Jinn-infested Valley, The* (Asrar-e-Ganj-e-Darreh-ye Jenni)** (**Ebrahim Golestan**, Iran, 1974)
- Sejnane* (Abdellatif Ben Amar)**, Tunisia, 1974)
- Sellam et Dimitan*** (Sellam and Dimitan) (Mohamed Amin Benamraoui, Morocco, 2008)
- Selma* (Mohamed Ben Attia)**, Tunisia/Germany/Qatar, 2013)

- Sensitive Floor (Tabaqeh-ye Hassas)* (**Kamal Tabrizi**, Iran, 2014)
- Separation, A (Jodaeiye Nader az Simin)* (**Asghar Farhadi**, Iran/France, 2011)
- Seven Gates of the Night, The (Les sept portes de la nuit)* (**Mustapha Derkaoui**, Morocco, 1994)
- Seven Ramparts of the Fortress, The (Les sept remparts de la citadelle)* (**Ahmed Rachedi**, Algeria, 2016).
- Seventh Heaven (Le septième ciel)* (**Narjiss Nejjar**, Morocco, 2001)
- Sex and Philosophy (Sex o Phalsapheh)* (**Mohsen Makhmalbaf**, Iran/Tajikistan/France, 2005)
- Shaaban below Zero (Sha'ban Taht el-Sifr)* (**Henri Barakat**, Egypt, 1980)
- Shadow of Silence (Dhilal As-Samt)* (Abdullah Al-Muheisen, Saudi Arabia, 2006)
- Shadow of the Earth (Dhil al- 'Ardh)* (**Taieb Louhichi**, Tunisia, 1982)
- Shadows and Light, the Last of the Pioneers: Nazih Shahbandar (Nouron wa Thilal)* (**Omar Amiralay/Mohammad Malas/Oussama Mohammad**, Syria, 1994)
- Shafika and Metwally (Shafika wa Mitwalli)* (**Ali Badrakhan**, Egypt, 1978)
- Shafika the Copt (Shafika al-Qibtiya)* (Hassan El-Imam, Egypt, 1962)
- Shame, The (Al- 'Ayb)* (Ali Abdel-Khaliq, Egypt, 1982)
- Shamsi, the Champ (Shamsi Pahlevun)* (Siamak Yasemi, Iran, 1966)
- Sharp Tools (Adawat Hadah)* (**Nujoom Alghanem**, UAE, 2017)
- Sh'chur* (Shmuel Hasfari, Israel, 1994)
- She Is Diabetic and Hypertensive and She Refuses to Die (Elle est diabétique et hypertendue et elle refuse de crever)* (**Hakim Noury**, Morocco, 2000)
- She Is Diabetic and Hypertensive and Still Refuses to Die (Elle est diabétique et hypertendue et elle refuse toujours de crever)* (**Hakim Noury**, Morocco, 2005)
- Sheherazade* (**Nacer Khemir**, Tunisia, 2011)
- Sheik, The* (George Melford, U.S., 1921)
- Shelter, The (Al-Majla')* (**Rashid Masharawi**, Palestine, 1989)
- Shepherd and the Women, The (Al-Ra'iy wa-l-Nisa')* (**Ali Badrakhan**, Egypt, 1991)
- Shi'a Echoes from Lebanon* (**Hady Zaccak**, Lebanon, 2008)
- Shirin* (**Abbas Kiarostami**, Iran, 2008)
- Shirin and Farhad* (**Abdolhossein Sepanta**, India/Iran, 1936)
- Shoemaker, The (Al-Qondorji)* (Ahd Kamal, Saudi Arabia, 2009)
- Shore of Anticipation, The (Sahel-e Entezar)* (Siamak Yasemi, Iran, 1963)
- Short Sharp Shock (Kurz und Schmerzlos)* (**Fatih Akin**, Germany/Turkish, 1998)

- Siccîn* (Alper Mestçi, Turkey, 2014)
- Siccîn 2* (*Sijjin 2*) (Alper Mestçi, Turkey, 2015)
- Siccîn 3: Cürmü Aşk* (*Sijjin 3: Love*) (Alper Mestçi, Turkey, 2016)
- Siccîn 4* (Alper Mestçi, Turkey, 2017)
- Siccîn 5* (Alper Mestçi, Turkey, 2018)
- Siccîn 6* (*Sijjin 6*) (Alper Mestçi, Turkey, 2019)
- Siege* (*Matzor*) (Gilberto Tofano, Israel, 1969)
- Silence, The* (*Sokut*) (**Mohsen Makhmalbaf**, Iran/Tajikistan/France, 1998)
- Silence between Two Thoughts* (*Sokoote Beine Do Fekr*) (**Babak Payami**, Iran, 2003)
- Silences of the Palace, The* (*Les silences du palais*) (**Moufida Tlatli**, Tunisia, 1994)
- Silky* (*İpekçe*) (**Bilge Olgaç**, Turkey, 1987)
- Silveraven* (Samar Karkar/Basma Al-Mudaifa/Zeeshan Jawed Shah, Bahrain, 2012)
- Silvered Water, Syria Self-Portrait* (*Ma'a al-Fidda*) (**Oussama Mohamad**/Wiam Simav Bedirxan, France/Syria/U.S./Lebanon, 2014)
- Simple Event, A* (*Yek Ettefagh-e Sade*) (**Sohrab Shahid Saless**, Iran, 1973)
- Simple News Item, A* (*Un simple fait-divers*) (**Hakim Noury**, Morocco, 1997)
- Sin, The* (*Al-Haram*) (**Henri Barakat**, Egypt, 1965)
- Sinbad Is a She* (*Sinbad Hiyah*) (Azza el-Hassan, Palestine, 1999)
- Since You've Been Gone* (*Min Yum Machrucht*) (**Mohammed Bakri**, Israel/Palestine, 2005)
- Situation, The* (Philip Haas, U.S., 2006)
- Sketch of a Life in the UAE—Saif and Minako, A* (Shoko Okurano, UAE, 2010)
- Sky Is Not Always Above, The* (**Mohamed Soueid**, Lebanon, 2007)
- Sleeping Child, The* (*L'enfant endormi*) (Yasmine Kassari, Morocco, 2004)
- Sleeping in Honey* (*Nom fi-l-'Asal*) (**Sherif Arafa**, Egypt, 1996)
- Sleeping Tree, The* (*Ash-Shajrah an-Naemah*) (Mohammed BuAli, Bahrain/UAE, 2014)
- Sleepless Eyes* (*'Uyun la-Tanam*) (Ra'fat al-Mihi, Egypt, 1981)
- Sleepless Nights* (*Sahar a-Layali*) (Hani Khalifa, Egypt, 2003)
- Sleepless Nights* (*Layali bala Noom*) (**Eliane Raheb**, Lebanon/UAE/Qatar/Palestine/France, 2012)
- Smell of Camphor, Fragrance of Jasmine* (*Bu-ye Kafur, Atr-e Yas*) (**Bahman Farmanara**, Iran, 2000)
- Smugglers' Songs* (*Les chants de Mandrin*) (**Rabah Ameer-Zaïmeche**, 2011)

- Snake Fang (Dandan-e Mar)* (**Massud Kimiai**, Iran, 1989)
- Sniper, The (Al-Qannes)* (Faisal al-Yasseri, Iraq, 1980)
- Snowman, The (Adam Barfi)* (David Mirbaqeri, Iran, 1994/1997)
- So Close, So Far (Kheli Dour, Kheli Nazdik)* (**Seyyed Reza Mir-Karimi**, Iran, 2005)
- So Near yet So Far (Karib Baiid)* (**Eliane Raheb**, Lebanon, 2001)
- Sob (Hıçkırık)* (Orhan Aksoy, Turkey, 1965)
- Socotra: He'r wa Imshin* (Felisa Jiménez, U.S./Yemen/Colombia, 2014)
- Sofia* (Meriem Benm'barek, France/Qatar/Belgium/Morocco, 2018)
- Soil, The* (**Massud Kimiai**, Iran, 1973)
- Some People and Others (Les uns, les autres)* (Mohamed Ben Salah, Algeria, 1972)
- Something Frightening (Shay'un min al-Khawf)* (**Hussein Kamal**, Egypt, 1969)
- Somewhere in Between (Araf)* (**Yeşim Ustaoglu**, Turkey/France/Germany, 2012)
- Song for Beko, A (Ein Lied für Beko / Klamek ji bo Beko)* (Nizamettin Arıç, Germany/Kurdish, 1992)
- Song of Hope, The (Nashid al-Amal)* (**Ahmed Badrakhan**, Egypt, 1937)
- Song of the Millennium, The (Le chant du millénaire)* (**Mohamed Zran**, Tunisia, 2002)
- Song of the Noria, The (Le chant de la noria / Melody of the Waterwheel)* (**Abdellatif Ben Amar**, Tunisia, 2002)
- Song of Umm Dalaila* (Danielle Smith, Algeria/U.S./Western Sahara, 1993)
- Son of Babylon (Syn Babilonu)* (**Mohamed al-Daradji**, Iraq/UK/France/Netherlands/UAE/Egypt/Palestine, 2009)
- Son of Wealth (Son of Fortune) (Ibn Ezz)* (**Sherif Arafa**, Egypt, 2001)
- Sons of Aristocrats (Awlad al-Dawat)* (**Mohammad Karim**, Egypt, 1932)
- Sons of Rizk (Welad Rizq)* (Tarek El Aryan, Egypt, 2015)
- Sons of Rizk 2 (Welad Rizq)* (Tarek El Aryan, Egypt, 2019)
- Sons of Sinbad: Sailors and Pearlers of the Persian Gulf* (Alan Villiers, Australia, 1938)
- Sons of the Clouds* (Alvaro Longoria, Spain/Western Sahara, 2012)
- Son's Return, The (Le retour du fils)* (**Ahmed Boulane**, Morocco, 2012)
- Soori's Trip (Safar-e Soori)* (Kaveh Mazaheri, Iran, 2010)
- Sorrows of a Young Tangerian, The (Tanjaoui)* (**Moumen Smihi**, Morocco, 2013)
- Souls (Rooh)* (**Nawaf Al Janahi**, UAE, 2004)
- Soul That Brays, The (L'âme qui braît / Nahiq ar-Ruh)* (**Nabyl Lahlou**, Morocco, 1984)
- Sound (Ses)* (**Zeki Ökten**, Turkey, 1986)

- Sound Barrier* (**Amir Naderi**, U.S., 2005)
- Sounds of the Sea* (*Sawt al-Bahr*) (**Nujoom Alghanem**, UAE, 2014)
- South of the City* (*Junub Shahr*) (**Farrokh Ghaffari**, Iran, 1958)
- South Terminal* (*Terminal Sud*) (**Rabah Ameur-Zaïmeche**, France/Algeria, 2019)
- Sparrow, The* (*Al-‘Uşfur*) (**Youssef Chahine**, Egypt, 1973)
- Specialist: Portrait of a Modern Criminal, The* (*Un spécialiste, portrait d'un criminel modern*) (**Eyal Sivan**, Israel/France/Germany/Austria/Belgium, 1999)
- Sperm Whale 2: Roya's Selection* (*Nahang-e Anbar 2: Seleksen-e Roya*) (Saman Moqaddam, Iran, 2016)
- Spoon Haters, The* (*Kaşık Düşmanı / La chambre de mariage*) (**Bilge Olgaç**, Turkey, 1985)
- Spring, The* (*Bahar*) (**Abolfazl Jalili**, Iran, 1984)
- Spring Perfume* (*Zizou / Parfum de printemps*) (**Férid Boughedir**, France/Lebanon/Tunisia, 2016)
- Spring Sunshine* (*Soleil de printemps / Chams ar-Rabi'*) (Latif Lahlou, Morocco, 1969)
- Spy* (*Casus*) (Sedat Simavi, Turkey, 1917)
- Square, The* (*Al-Midan*) (Jehane Nujaim, Egypt/UK/U.S., 2013)
- Stadium, The* (**Ala Eddine Slim**, Tunisia, 2010)
- Stallion* (*Arizona Stallion*) (Mohamed Benayat, France, 1988)
- Standard Operating Procedure* (Errol Morris, U.S., 2008)
- Star of Algiers, The* (*Nejma al-Jaza'r*) (**Rachid Benhadj**, Algeria, 2016)
- Stars in Broad Daylight* (*Nujum an-Nahar*) (**Oussama Mohammad**, Syria, 1988)
- Star Trek Beyond* (Justin Lin, U.S./China/UAE/Canada, 2016)
- Starve Your Dog* (*Zhagh Kalbak*) (**Hicham Lasri**, Morocco, 2015)
- Star Wars Episode VII: The Force Awakens* (J. J. Abrams, U.S., 2015)
- Star Wars Episode IX: The Rise of Skywalker* (J. J. Abrams, U.S., 2019)
- Stateless* (*Apatride / A Step behind the Sun*) (**Narjiss Nejjar**, Morocco/France/Qatar, 2017)
- Steam: The Turkish Bath* (*Hamam*) (**Ferzan Özpetek**, Italy/Turkish, 1997)
- Step by Step* (*Pas à pas*) (**Randa Chahal Sabbagh**, Lebanon, 1979)
- Still Life* (*Tabi'at-e Bijan*) (**Sohrab Shahid Saless**, Iran, 1975)
- Still Life* (Cynthia Madanksy, U.S., 2004)
- Stolen Childhood* (*L'enfance volée / Atoufoula-l-Mortasaba*) (**Hakim Noury**, Morocco, 1994)
- Stone Garden* (*Bagh-e Sangi*) (**Parviz Kimiavi**, Iran, 1977)
- Stop-Loss* (Kimberly Peirce, U.S., 2008)
- Storm, The* (*Al-‘Assifa*) (**Khaled Youssef**, Egypt/France, 2000)

- Storm over Our Town* (*Tufan dar Shahr-e ma*) (**Samuel Kachikian**, Iran, 1958)
- Story of a Brat* (*Radhà Djubran*, Egypt, 1985)
- Story of a Day* (*Bir Günün Hikayesi*) (**Sinan Çetin**, Turkey, 1980)
- Story of a Meeting* (*Histoire d'une rencontre / Hikaya Liqa'*) (**Brahim Tsaki**, Algeria, 1983)
- Story of Judas, The* (*Histoire de Judas*) (**Rabah Ameer-Zaïmeche**, France, 2015)
- Story of the Land of God, The* (*L'histoire du pays du bon dieu*) (**Nacer Khemir**, Tunisia, 1976)
- Story Undone* (*Dastaneh Natamam*) (**Hassan Yektapanah**, Iran, 2004)
- Stranded* (Sara Ishaq, Egypt, 2015)
- Stranger and the Fog, The* (*Gharibeh va Meh*) (**Bahram Beyzai**, Iran, 1975)
- Stranger in My Home*** (*Gharib fi Bayti*) (Samir Seif, Egypt, 1982)
- Stray Dogs* (*Sag-haye Velgard*) (**Marzieh Meshkini**, Iran, 2004)
- Street Player, The* (*The Professional / El-Harrif*) (**Mohamed Khan**, Egypt, 1983)
- Streets of Fire* (*Shawari' min Nar*) (Samir Seif, Egypt, 1984)
- Strides of Progress in the Turkish Revolution* (Esfir Shub, U.S.S.R., 1937)
- Strong Men, The* (*The Powerful / Al-Aqwiya'*) (Ashraf Fahmy, Egypt, 1982)
- Struggle in Jarash* (*Sira' fi Jarash*) (Wassif Al Sheikh Yassin, Jordan, 1957)
- Struggle in the Valley* (*The Blazing Sun / Mortal Revenge / Sira' fi-l-Wadi*) (**Youssef Chahine**, Egypt, 1954)
- Struggle on the Nile*** (*Sira' fi-l-Nile*) (Atef Salem, Egypt, 1959)
- Such a Simple Story* (*Une si simple histoire*) (**Abdellatif Ben Amar**, Tunisia, 1970)
- Sud* (**Mohamed Soueid**, Lebanon, 1995)
- Sudan's Forgotten Films* (Suhaib Gasmelbari, Sudan/Qatar, 2017)
- Sugarblues* (**Nadia Fares**, U.S., 1990)
- Sugar Doll, The* (*'Arusat al-Mulid*) (Abbass Kamel, Egypt, 1955)
- Suitors, The*** (Ghasem Ebrahimian, U.S./Iranian, 1988)
- Summer in La Goulette, A*** (*Un été à la Goulette / Saïf Halqu-l-Wâdiy*) (**Férid Boughedir**, Tunisia, 1995)
- Summer of '62* (*Gallic Cartridges / Cartouches gaulois*) (**Mehdi Charef**, Algeria, 2007)
- Summer of Aviya*** (*HaKayitz Shel Aviya*) (**Eli Cohen**, Israel, 1988)
- Summer Thefts*** (*Sariqat Sayfiya*) (**Yousry Nasrallah**, Egypt, 1988)
- Sun Dress* (*Thawb ash-Shams*) (Saeed Saleen Al-Murru, UAE, 2010)
- Sunni Echoes from Lebanon* (**Hady Zaccak**, Lebanon, 2008)

- Sun Stroke (Darbat Shams)* (**Mohamed Khan**, Egypt, 1978)
- Superman Returns (Süpermen Dönüyor)* (Kunt Tulgar, Turkey, 1979)
- Supermarket* (**Mohamed Khan**, Egypt, 1990)
- Superstar* (**Tahmineh Milani**, Iran, 2009)
- Survival* (Mona Abou El Nasr, Egypt, 1988)
- Suspect, The (Al-Mashbuh)* (Samir Seif, Egypt, 1981)
- Suspended Dreams (Ahlam Mu'allaqah)* (**Mai Masri**/Jean Chamoun, Lebanon/Palestine, 1992)
- Suspended Life, A (The Razor's Edge / Ghazal-l-Banat)* (**Jocelyn Saab**, Lebanon/Canada, 1985)
- Suspended Time (Zaman Mu'alaq)* (Mohanad Yaqubi [prod.], Palestine/Germany, 2014)
- Swallows Always Return Home (Parastuha Be Laneh Barmigardand)* (**Majid Mohseni**, Iran, 1963)
- Swallows Never Die in Jerusalem (Les hirondelles ne meurent pas à Jérusalem)* (**Ridha Behi**, Tunisia, 1994)
- Sweat of Felt, The (Keçenin Teri)* (Ertuğrul Karşioğlu, Turkey, 1988)
- Sweat Rain (Pluie de sueur)* (**Hakim Belabbès**, Morocco, 2017)
- Sweet and Bitter (Be My Friend / Sois mon amie / Halou u mer)* (**Naceur Ktari**, Tunisia, 2000)
- Sweet France (Douce France)* (**Malik Chibane**, France, 1995)
- Syriana* (Stephen Gaghan, U.S., 2005)
- Syrian Bride, The (HaKala HaSurit)* (**Eran Riklis**, France/Germany/Israel, 2004)
- Syrian Patient, The (HaPatzua HaSuri)* (Racheli Schwartz, Israel, 2017)
- Tabet or Not Tabet (Tabite or not Tabite)* (**Nabyl Lahlou**, Morocco, 2006)
- Tahrir 2011: The Good, the Bad, and the Politician* (Ayten Aminet/ Tamer Ezzat/Amr Salama/Ahmad Abdalla, Egypt, 2011)
- Take a Thousand Quid and Get Lost (Prends 1000 balles et casse-toi)* (**Mahmoud Zemmouri**, France/Algeria, 1981)
- Tal al-Zaatar* (**Jean Chamoun**/Mustafa Abu Ali/Pino Adriano, Italy/Syria, 1977)
- Tale of the Sea (Hekayat-e Darya)* (**Bahman Farmanara**, Iran, 2018)
- Tale of the Three Lost Jewels, A (Hikaya-l-Jawahir al-Thalath)* (**Michel Khleifi**, Belgium/UK/Spain/Palestine, 1995)
- Tales (Ghesse-ha)* (**Rakhshan Bani-Etemad**, Iran, 2014)
- Talking about Trees* (Suhaib Gasmelbari, Sudan/France/Germany/Chad/Qatar, 2019)
- Tall Shadows of the Wind (Saye-haye Boland Bad)* (**Bahman Farmanara**, Iran, 1978)
- Tamanrasset* (**Merzak Allouache**, Algeria/France, 2007)
- Tamazight Oufella* (Mohamed Mernich, Morocco, 2008)

- Tangier, the Burners' Dream* (*Tanger, le rêve des brûleurs*) (**Leïla Kilani**, France, 2002)
- Tango of Yearning* (*Tango al-Amal*) (**Mohamed Soueid**, Lebanon, 1998)
- Tarfaya* (*Tarfaya, le voyage immobile / Tarfaya Bablabhar*) (**Daoud Aoulad-Syad**, Morocco/France, 2004)
- Tarzan in Istanbul* (*Tarzan Istanbul'da*) (Orhan Atadeniz, Turkey, 1953)
- Taste of Cherry* (*Ta'm-e Gilas*) (**Abbas Kiarostami**, Iran/France, 1997)
- Taxi Tehran* (*Taxi*) (**Jafar Panahi**, Iran, 2015)
- Taxi to the Dark Side* (Alex Gibney, U.S., 2007)
- Taymour and Shafika* (Khaled Marei, Egypt, 2007)
- Tea in the Harem* (*Tea at Archimedes' Harem / Le thé au harem d'Archimède*) (**Mehdi Charef**, Algeria, 1985)
- Tear of Peace* (George Musleh, Palestine, 2003)
- Tears of Blood* (*Larmes de sang*) (Ali Akika, Algeria, 1980)
- Tears of Cold* (Azizollah Hamidnejad, Iran, 2006)
- Tears of Love* (*Dumu' al-Hubb*) (**Mohammad Karim**, Egypt, 1936)
- Tel Aviv Stories* (*Sipurei Tel Aviv*) (Ayelet Menachemi/Nirit Yaron, Israel, 1992)
- Television Pilot for an Egyptian Air Hostess Soap Opera* (**Sherif El-Azma**, Egypt, 2003)
- Tell Your Tale, Little Bird* (*Ehki ya 'Asfura*) (**Arab Loutfi**, Palestine, 1993/2007)
- Ten* (**Abbas Kiarostami**, Iran/France 2002)
- Ten Commandments, The* (Cecil B. DeMille, U.S., 1956)
- Tenants, The* (*Ejarehneshinha*) (**Dariush Mehrjui**, Iran, 1985)
- Tender Is the Wolf* (*Wolf's Kindness / Tendresse du loup / Ors el-Dhib*) (**Jilani Saadi**, Tunisia, 2006)
- Terra Incognita* (**Ghassan Salhab**, Lebanon/France, 2002)
- Terra-Cotta Dream, A* (Mona Abou El Nasr, Egypt, 1997)
- Terror in Beverly Hills* (John Myhers, U.S., 1991)
- Terrorism and Kebab* (*Irhab wa-l-Kabab*) (Sherif Arafa, Egypt, 1992)
- Terrorist, The* (*Al-Irhabi*) (Nader Galal, Egypt, 1994)
- Testimonies from Falluja* (*Falluja*) (Hamodi Jasim, Iraq, 2005)
- Testimonies in a Time of War* (*Shahadet al-Filastiniyyin fi Zaman al-Harb*) (Qais al-Zubeidi, Syria, 1972)
- Theeb* (Naji Abu Nowar, Jordan/UAE/Qatar, 2014)
- There Is No Evil* (*Sheytan vojud Nadarad*) (Mohammad Rasoulof, Germany/Iran/Czech Republic, 2020)
- These Are the Trucial States* (World Wide Pictures, UK, 1958)
- They Are the Dogs* (*C'est eux les chiens*) (**Hicham Lasri**, Morocco, 2013)
- They Cannot Take You from Me* (*Seni Benden Almazlar*) (**Muharrem Gürses**, Turkey, 1961)

- They Were Ten (Hem Hayu Esarah)* (Baruch Dienar, Israel, 1954)
- Thief (Klifty)* (**Mohamed Khan**, Egypt, 2004)
- Thief and the Dogs, The (A-Liss wa-l-Kilab)* (**Kamal El-Sheikh**, Egypt, 1962)
- Thin Thread, The (The Fine Thread / Al-Khayt al-Rafi')* (**Henri Barakat**, Egypt, 1971)
- Third River, The* (IPC, UK/Iraq, 1952)
- Thirst (Soif)* (**Saâd Chraïbi**, Morocco, 2000)
- Thirst (Atash)* (Tewfik Abu Wael, Israel/Palestine, 2004)
- Thirsty, The (Ad-Dami'un)* (Mohammed Shukri Jamil, Iraq, 1972)
- This Day (Al-Yaom)* (**Akram Zaatari**, Lebanon/France, 2003)
- This Is Chaos (Heya Fawda)* (**Khaled Youssef**, Egypt/France, 2007)
- This Is Lebanon (Hayda Lubnan)* (**Eliane Raheb**, Lebanon, 2008)
- This Is My Picture When I Was Dead (Hathihi Swrati w-Ana Mayet)* (Mahmoud al-Massad, Netherlands/Jordan, 2010)
- This Is Not a Film (In Film Nist)* (**Jafar Panahi**, Iran, 2011)
- (This Is Not Beirut) / There Was & There Was Not (Kan ya ma Kan)* (**Jayce Salloum**, Lebanon/Canada/U.S., 1994)
- Those Who Jump (Les sauteurs)* (Abou Bakar Sidibé/Moritz Siebert/Estephphan Wagner, Denmark, 2016)
- Those Who Remain (Mayyel ya Ghzayyel)* (**Eliane Raheb**, Lebanon/UAE, 2016)
- Thousand Months, A (Mille mois)* (**Faouzi Bensaïdi**, Morocco/France/Belgium/Germany, 2002)
- Threads (Khahit Errouh)* (**Hakim Belabbès**, Morocco, 2003)
- Threads beneath Sands (Khyout taht Ar-Ramal)* (Khalifa Al-Muraikhi, Qatar, 2003)
- Three Days in Kula (Kula'da Üç Gün)* (Süha Arın, Turkey, 1983)
- Three Kings* (David O. Russell, U.S./Australia, 1999)
- Three Monkeys (Üç Maymun)* (**Nuri Bilge Ceylan**, Turkey, 2008)
- Three Mothers (Shalosh Ima'ot)* (Dina Zvi-Riklis, Israel, 2006)
- Three Posters* (**Rabih Mroué**/Elias Khoury, Lebanon, 2000)
- Through the Olive Trees (Zir-e Darakhtan-e Zeitun)* (**Abbas Kiarostami**, Iran/France, 1994)
- Thug, The (The Tough Guy / Al-Futuwwa / Le costaud)* (**Salah Abu Seif**, Egypt, 1957)
- Ticket to Jerusalem (Tadhkira ila-l-Quds)* (**Rashid Masharawi**, Palestine/Netherlands, 2002)
- Tight Spot (Tangsir)* (**Ali Hatami**, Iran, 1975)
- Tilila* (Mohamed Mernich, Morocco, 2007)
- Timbuktu* (**Abderahmane Sissako**, Mauritania/France, 2014)
- Time for Drunken Horses, A (Zamani Barayeh Masti Asbha)* (**Bahman Qobadi**, Iran, 2000)

- Time for Love, A* (*Nowbat-e Asheqi*) (**Mohsen Makhmalbaf**, Turkey/Iran, 1990)
- Time Has Come*** (*Histoire d'un retour / Ana el Awan*) (Jean-Claude Codsi, Lebanon/France/Russia, 1994)
- Time of Maturity* (*Reifezeit*) (**Sohrab Shahid Saless**, Germany, 1977)
- Time of the Cherries* (*Onat HaDuvdevanim*) (Haim Bouzaglu, Israel, 1991)
- Time Out* (Rami Hanna, Lebanon, 2018)
- Time That Remains, The*** (**Elia Suleiman**, Palestine/UK/Belgium/France/UAE, 2009)
- Time to Love, A* (*Sevmek Zamani*) (**Metin Erksan**, Turkey, 1965)
- Tired Warrior* (*Yorgun Sava şçı*) (**Halit Refiğ**, Turkey, 1979)
- Tissue Vendor, The* (*Maharam . . . Maharam*) (**Mohammad Malas**, Qatar, 2009)
- Tlameş* (*Casting a Spell*) (**Ala Eddine Slim**, France/Tunisia, 2019)
- Today* (*Emrooz*) (**Seyyed Reza Mir-Karimi**, Iran, 2014)
- Today's Girls* (*Banat al-Yawm*) (**Henri Barakat**, Egypt, 1957)
- Together We Were Raised* (*Swa Rbena*) (Enas Muthaffar, Egypt/Palestine, 1999)
- To Have or Not to Have* (*Dashtan va Nadashtan*) (**Niki Karimi**, Iran, 2001)
- Too Young for Love* (*Saghira 'al-l-Hubb*) (**Niazi Mustafa**, Egypt, 1966)
- Tora Bora* (Walid Al-Awadi, Kuwait, 2011)
- Tornado, The*** (*El- 'Asar*) (Samir Habchi, Lebanon, 1992)
- Touchia* (**Mohamed Rachid Benhadj**, Algeria, 1993)
- Touran Khanom* (**Rakhshan Bani-Etemad**, Iran, 2019)
- Tourist Ömer on the Star Trek* (*Turist Ömer Uzey Yolunda / Turkish Star Trek*) (Hulki Saner, Turkey, 1973)
- Towqi* (*Wood Pigeon*) (**Ali Hatami**, Iran, 1970)
- Trace, The* (*La trace / As-Sâma*) (Nejia Ben Mabrouk, Tunisia, 1982/88)
- Traces* (*Wechma*) (**Hamid Benani**, Morocco, 1971)
- Track, The* (*İz*) (**Yeşim Ustaoglu**, Turkey, 1994)
- Trajets* (**Faouzi Bensaïdi**, Morocco/France, 2000)
- Tramway in Jerusalem, A* (*Ra'ckevev Kalah / Un tramway à Jérusalem*) (**Amos Gitai**, Israel/France, 2018)
- Trances* (*Trances / Al Hal*) (**Ahmed Maanouni**, Morocco, 1981)
- Transit Café* (*Border Café*) (Kambozia Partovi, Iran, 2005)
- Travellers* (*Mosaferan*) (**Bahram Beyzai**, Iran, 1990)
- Treasure, The* (*El-Kanz: El-Haqiqa wa-l-Khayal*) (**Sherif Arafa**, Egypt, 2017)
- Treasures of Gharun, The* (Siamak Yasami, Iran, 1965)
- Tree Party, The* (*La fête de l'arbre*) (Mohamed Aram, Algeria, 1963)
- Tresses* (*Braids*) (**Jilali Ferhati**, Morocco, 2000)

- Treyf* (Alisa Lebow/Cynthia Madansky, U.S., 1998)
- Trip along Exodus* (*Rahla fil Rahil*) (Hind Shoufani, Palestine/Lebanon/Syria/U.S./UAE, 2014)
- Triumph of Islam, The* (*Intisar al-Islam*) (Ahmed al-Toukhi, Egypt/Libyan, 1952)
- Triumph of Youth* (*Intisar al-Shabab*) (**Ahmed Badrakhan**, Egypt, 1940)
- Troubled Spring* (*Dertli Pınar*) (**Faruk Kenç**, Turkey, 1943)
- Truck, The* (*Kamion*) (Kambozia Partovi, Iran, 2018)
- True Story, A* (*Yek Dastan-e Vaghe'i*) (**Abolfazl Jalili**, Iran, 1995)
- Tunisian Dog, The* (*Le chien intelligent*) (Mongi Sancho, Tunisia, 1966)
- Turning* (*Al-Mon'ataf*) (Ja'far 'Ali, Iraq, 1974)
- Turtles Can Fly* (*Lakposhta ham Parvaz Mikonand*) (**Bahman Qobadi**, Iran/Iraq, 2004)
- Tut Ankh-Amon's Chair* (*Fi Bilad Tut 'Ankh Amun*) (**Shadi Abdel-Salam**, Egypt, 1983)
- TV Is Coming, The* (*La télé arrive*) (Moncef Dhoubi, Tunisia, 2006)
- Tweezers* (*Moochin*) (Kaveh Mazaheri, Iran, 2007)
- Twenty Years Later* (*Yirmi Yıl Sonra*) (Osman Seden, Turkey, 1972)
- Twilight, The* (*Gagooman*) (**Mohammed Rasoulof**, Iran, 2002)
- Twilight of Shadows* (*Crépuscule des ombres / Ghurub Ez-Zilal*) (**Mohamed Lakhdar-Hamina**, Algeria, 2014)
- Two-Legged Horse* (*Asbe do-pa*) (**Samira Makhmalbaf**, Iran/France, 2008)
- Two on the Road* (*Itnin 'ala-l-Tariq*) (Hassan Yousef, Egypt, 1984)
- Two Solutions for One Problem* (*Do Rah-e Hal bara-ye Yek Mas'aleh*) (**Abbas Kiarostami**, Iran, 1975)
- Two Women* (*Do Zan*) (**Tahmineh Milani**, Iran, 1999)
- Üç Harfliler: Adak* (*Three Letters: The Vow*) (Alper Mestçi, Turkey, 2019)
- Üç Harfliler: Beddua* (*Beddua: The Curse*) (Alper Mestçi, Turkey, 2018)
- Üç Harfliler: Marid* (*Three Letters: Marid*) (Arkin Aktaç, Turkey, 2010)
- Üç Harfliler 2: Hablis* (*Three Letters: Hablis*) (Alper Mestçi, Turkey, 2015)
- Üç Harfliler 3: Kara Büyü* (*Three Letters: Black Magic*) (Alper Mestçi, Turkey, 2016)
- Ugly, Cupid and Silly* (*Hezz Ya Wezz*) (**Ibrahim Letaïef**, Tunisia, 2013)
- Ultime Révolte* (**Jilali Ferhati**, Morocco, 2018)
- ultravoKal* (**Christophe Karabache**, France, 2018)
- Umm Kulthum: A Voice Like Egypt* (Michal Goldman, Egypt/U.S., 1996)
- Uncle Abdou's Ghost* (*'Afrit 'Amm 'Abdou*) (Hussein Fawzy, Egypt, 1953)
- Uncle Nashaat* (*Ammo Nashaat*) (Aseel Mansour, Jordan/UAE/Lebanon/Qatar/Palestine, 2011)

- Uncovered: The War on Iraq* (Robert Greenwald, U.S., 2003/4)
- Underground on the Surface (Ele Beheb Rabena Erfa' Edoh Lefook / Whoever Loves God Raise His Hand)* (Salma El Tarzi, Egypt, 2013)
- Under the Bombs*** (*Taht al-Qasf / Sous les bombes*) (Philippe Aractingi, Lebanon/France/UK, 2007)
- Under the City's Skin (Zir-e Pust-e Shahr)* (**Rakhshan Bani-Etemad**, Iran, 2001)
- Under the Domim Tree (Etz HaDomim Tafus)* (**Eli Cohen**, Israel, 1995)
- Under the Moonlight (Zir-e Noor-e Maah)* (**Seyyed Reza Mir-Karimi**, Iran, 2001)
- Under the Rubble (That al-Anqadh)* (**Mai Masri/Jean Chamoun**, Lebanon/ Palestine, 1983)
- Under the Shadow* (Babak Anvari, Jordan/Qatar/UK/Iran, 2016)
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INTRODUCTION

The following bibliography supplies a substantial but by no means exhaustive list of books and journal articles presently available, largely in English but also in Arabic, French, Persian, and Turkish, on cinemas of the Middle East. These texts have helped form the principal intellectual foundations for scholarly and academic work on Middle Eastern film, and for this reason they have served as invaluable resources for the conceptualization and writing of this historical dictionary.

The bibliography is divided into two parts. The first of these, “General References,” contains sections on Middle Eastern as well as Maghrebi film and cultural theory and criticism. The apparent distinction of works on the Maghreb is not meant to imply a fundamental separation of North African culture from the rest of the Middle East but instead to acknowledge the fact that an entire scholarly subdiscipline has emerged regarding Maghrebi film and culture that is significant enough in size and scope, as well as in institutional standing, to warrant its distinct categorization. Some works, however, that cover both regions have been positioned with respect to their majority focus. Moreover, some of the titles listed in these first two sections—or parts of them—are also included in the bibliography’s second part, “Cinemas of the Middle East” (which contains sections on the respective countries covered by the historical dictionary), if they have proved especially pertinent to specific entries. As discussed in the introduction to this volume, such national distinctions are also, to varying degrees, arbitrary, in large part due to their determination by the vagaries of (neo)colonial and transnational development rather than by any essential characteristics of particular geographical spaces or divisions and their inhabitants.

The history of Middle Eastern film studies can be understood to trace this unequal, often contradictory developmental pattern—evident not least in the markedly uneven quantities of scholarly work regarding the respective countries and the predominantly Western provenance of that work. It is not surprising that countries such as Egypt and Turkey, which historically have supported large national film industries, are also the focus of extensive scholarly writing, as is film production in and regarding the war-torn Levant (Palestine–Israel and Lebanon) and postrevolutionary Iran. The exilic and diasporic cinema of the *beurs* and films of the historic and postcolonial Maghreb have also received significant scholarly attention, perhaps in light of the integral relationship they maintain with Europe. By the same token, the cinemas of Syria and Iraq, where film production has been relatively limited and diplomatic relations with the West have been particularly difficult, are the subject of only a handful of scholarly texts, while newly emergent work from Yemen, Jordan, Saudi Arabia, Bahrain, Qatar, Western Sahara, and the United Arab Emirates has only just begun to draw attention.

This apparent pattern may also be understood in the wake of 11 September 2001. A cursory glance at the bibliography reveals a burgeoning of scholarly publications on Middle Eastern film since that event and the subsequent invasion and occupation of Afghanistan and Iraq. Prior thereto, a comparatively small academic literature existed, primarily on the cinema of Iran, Israel, the Maghreb, Turkey, and, especially, Egypt, with which political and economic alliances, if at times tenuous, have long been in existence with the West. As discussed in the introduction, this shift evidences a post-11 September expansion of U.S. area studies in the direction of Middle Eastern societies and cultures—many of which (Iran, Lebanon, Palestine, Syria, Turkey) have become subject to increased Western scrutiny—on one hand, and a concomitant growth in critical theory about Middle Eastern film, on the other, not only by Western academics but, increasingly, by scholars indigenous to the Middle East, whose work may indeed carry quite different intents and emphases.

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